English Rooms and Their Decoration at a Glance

1066 - 1800

Charles H. Hayward

The developments of style which took place with the passing of the centuries are made clear in the drawings especially prepared for these volumes by Mr. Hayward. In addition to general views of rooms, the illustrations include many decorative details such as staircases, chimney-pieces, panelling, ceilings, doors and door-cases, etc. The pictures are accompanied by an historical introduction and descriptive notes. The period covered is from 1066 to 1800 and the illustrated descriptions range from Norman and Gothic to Inigo Jones, Wren and Georgian work.

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ENGLISH ROOMS & THEIR DECORATION AT A GLANCE

A SIMPLE REVIEW IN PICTURES OF ENGLISH ROOMS AND THEIR DECORATION FROM THE ELEVENTH TO THE EIGHTEENTH CENTURIES

By

CHARLES H. HAYWARD

AUTHOR OF
"ENGLISH FURNITURE AT A GLANCE"

1066–1800

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PREFACE

IN the preparation of this volume an endeavour has been made to illustrate the development of the interior of the English house over a period of some 500 years, from the early Gothic period until the close of the Eighteenth Century.

Part I of the volume deals with the early epoch, and a short description of a Norman interior is included in order that the evolution from the fortified dwelling of that period to the comfortable and peaceful home of later days may be more fully appreciated.

The period with which Part II deals extends from 1620 to the close of the Eighteenth Century, and thus completes the survey of the English room commenced in Part I. In 1620 an abrupt change came over the treatment of rooms. This was not the gradual evolution of previous years but a definite break, as can be seen by a comparison of the early drawings contained in this volume and those of a late period in its latter portion.

The subject is of necessity a large and somewhat complex one. One of the chief difficulties experienced in illustrating rooms typical of their period is the constant alterations which the majority of rooms have, in the

course of time, undergone. This has been due to the particular taste of the various owners, a fate to which the interior has been peculiarly liable, since many of the characteristic features were almost purely decorative, and could be altered and adapted to suit new ideas without involving serious structural changes. To a certain extent this applies especially to the periods when a greater degree of more purely decorative treatment was aimed at, rather than the early times when the hall was simply a structure built to house the family and their retainers and decoration was confined to that due to the arrangement of the structural features.

The term "later Jacobean" which heads Chapter X is chosen in order to differentiate between the traditional Jacobean work being produced at a period contemporary with Inigo Jones and that prior to his career, called in the first part of this volume "early Jacobean." The two really form one continuous style, but the Jacobean work after 1620 often assumed a semi-classical style which, although it cannot be called "Inigo Jones style," was yet to a certain extent influenced by him.

As mentioned in the following chapters, the term "Inigo Jones" or "Adam," etc., applied to a room does not necessarily mean that they were responsible for carrying out the work, or that they designed it. All the greater architects had followers who looked to them for their ideas, and although it was not always acknowledged by the

pupils, it is evident that it was from the masters that they drew their inspiration. The term "Wren" or "Grinling Gibbons," etc., then, is applied to work which although possibly not by these masters, was produced in their style.

In many of the rooms illustrated the actual structures are of earlier date than the decoration with which they have been clothed. As it is more with decoration that this book is concerned, the dates given in such cases are those of the treatment rather than of when the actual rooms were built.

In order to present a truer appearance of the rooms in their original state, they have been furnished with pieces typical of the periods to which they belong. During the course of several centuries many of the older pieces were discarded and replaced by furniture of much later date, thus giving rise to a rather falsified impression of the interior as a whole.

I wish to express my gratitude to the many gentlemen who have kindly allowed me to visit their houses, thus enabling me to make a close inspection of the work contained there, and to thank Mr. A. E. Doyle, of The Architectural Press, my publishers, for his courtesy and help in enabling me to compile this volume. I am also greatly indebted to Mr. H. R. Martyn for his assistance in preparing the drawings of the various examples.

CHARLES H. HAYWARD.

HORSHAM, SUSSEX.
October, 1925.

CONTENTS

PAGE

PREFACE v

THE STYLES AND THEIR PERIODS xxxi

INTRODUCTION 3

PART I

I.—THE NORMAN AND GOTHIC PERIODS . . 9

II.—THE TUDOR GOTHIC PERIOD 34

III.—THE ELIZABETHAN PERIOD 52

IV.—THE EARLY JACOBEAN PERIOD . . . 84

V.—PANELLING. 120

VI.—DOORS AND DOORWAYS 134

VII.—CEILINGS 138

VIII.—FIREPLACES 142

IX.—STAIRCASES 145

PART II

X.—THE LATER JACOBEAN PERIOD . . . 147

CONTENTS

	PAGE
XI.—The Inigo Jones Period	156
XII.—The Wren Period	181
XIII.—The Early Georgian Period	214
XIV.—The Late Georgian Period	238
XV.—Doors and Doorways	259
XVI.—Fireplaces	266
XVII.—Panelling	273
XVIII.—Ceilings	278
XIX.—Staircases	285

ILLUSTRATIONS

FIG.		PAGE
1.	The Hall of a Norman Keep. The flat roof is of wood, and is partly supported by the semicircular arch. A passage built in the thickness of the walls runs right round the Hall. (*12th Century.*) .	11
2.	Norman Fireplace in the Tower of London. The flue slopes backwards, thus allowing the smoke to escape through the wall. The small inset sketch shows what was probably the original formation of the opening. (*Second half of 11th Century.*) .	13
3.	Norman Staircase in the Tower of London. A stone staircase of the central newel type built in a cylindrical well and rising spiral fashion. (*Second half of 11th Century.*)	13
4.	The Hall at Penshurst Place, Kent. A characteristic hall of the Gothic Period, showing the central fireplace and minstrels' gallery. The raised daïs is at the opposite end to the gallery, and from this end the solar is approached. (*14th Century.*) .	17
5.	Details from the Hall at Penshurst Place, Kent. A. A portion of the Gothic carving on the screen showing also the capital of one of the circular pillars. B and C. Two of the crudely carved figures situated below the braces of the timber roof. (*14th Century.*)	19

FIG. PAGE

6. The Hall at Ockwells Manor House, Berkshire. Showing the recessed window at one end of the Hall. The headings of the windows and the arched span indicate the later Gothic style. (*Second half of 15th Century.*) 23

7. Typical Tudor Gothic Details. A. Portion of an arch of the late Gothic Period. B. A crocket typical of the Gothic decoration more usually found in ecclesiastical buildings. C. Portion of a window-frame from Hadleigh, Suffolk. D. Series of quatrefoils carved in the breast of a Tudor Gothic mantelpiece. (*Second half of 15th Century.*) 25

8. The Hall at Bramhall, Cheshire. A Hall of the Late Gothic Period with elaborate timbered roof and side fireplace. (*Second half of 15th Century.*) . 29

9. The Hall at Great Dixter, Sussex. The exposed timber work, although producing a decorative effect, is a necessary part of the construction and is in no sense a sham applied surface decoration. (*15th Century.*) 31

10. The Abbot's Parlour, Thame Park, Oxfordshire. A typical Tudor Gothic room in which the mixture of the Gothic and Renaissance styles is apparent. The top panels are decorated with medallions enclosing carved human heads, and the lower panels are of the linenfold type. (*Early 16th Century.*) . 35

11. Details from the Abbot's Parlour, Thame Park, Oxfordshire. A and B. Two of the top row of panels. These panels are typical of the Early Renaissance Period and illustrate a very usual *motif*—namely, the carved head and shoulders encircled by a wreath of laurel leaves. The carved

FIG. PAGE

leaf work above and below the medallions also indicates foreign influence. C. Portion of the carved frieze in which the decoration is applied. (*Early 16th Century*) 37

12. A Chimneypiece from Prittlewell, near Southend. Now in the Victoria and Albert Museum, South Kensington. The lower portion is of stone and the spandrils above the opening are carved with Gothic leafage. The upper brick portion is battlemented at the top and is decorated with a Gothic archway carved with tracery. (*Late 15th and Early 16th Centuries.*) 41

13. Bay Window and Fireplace from Haddon Hall, Derbyshire. The overmantel is in the form of panelling and is flanked at either side by fluted pilasters. The lower portion is of stone. (*Early 16th Century.*) 43

14. Details from Haddon Hall, Derbyshire. A. Carved corbel and capital from the fireplace, shown in Fig. 13. B. A panel combining the linenfold and medallion devices. C. A portion of panelling and frieze in which the Gothic treatment is still pre-eminent. (*Early 16th Century.*) 47

15. The Lobby in a Bedroom at Sizergh Castle, Westmorland. Forming the entrance to the Inlaid Room shown in Fig. 16. The porch was probably erected slightly later than the remainder of the panelling. Such porches were erected as lobbies in order to screen openings to staircases or passages and adjoining openings, or as doors to other rooms. (*Second half of 16th Century.*) 53

FIG. PAGE

16. A Bedroom from Sizergh Castle, Westmorland. Now in the Victoria and Albert Museum, South Kensington. The room is richly treated in the Elizabethan style. The oak panelling is broken at intervals by pilasters, the capitals of which are carved with a very free rendering of the Ionic classical style. The upper panels are arcaded and are inlaid with geometrical and arabesque designs. The heavy pendants in the plaster ceiling are very usual features in Elizabethan rooms. (*Second half of 16th Century.*) 55

17. Details of the Panelling from Sizergh Castle, Westmorland. The panelling is of oak, and is inlaid with poplar and bog oak. A. Semi-Ionic capital and portion of the inlaid frieze. B. Inlay beneath the arcaded panels. C. Treatment of another portion of the frieze. D. Small geometrically inlaid panel involving the fleur-de-lys. E, F, G. Three inlaid panels in the arcaded portion. (*Second half of 16th Century.*) 57

18. The Guest Hall, Charterhouse, London. The screen at the far end of the Hall is a typical example of Elizabethan work. The fluted columns have Corinthian capitals and are surmounted by boldly carved caryatid figures, a common feature of the second half of the 16th century. The coved gallery to the right is a somewhat later addition. (*Second half of 16th Century.*) 61

19. Details from the Guest Hall, Charterhouse, London. A. Capital of one of the fireplace pilasters derived from the classical Ionic capital. B. One of the caryatid figures on the upper portion of the

FIG. PAGE

screen. C. Portion of one of the semicircular arches and a corbel carved in the form of a lion's mask. D. A Corinthian capital and column supporting the caryatid figure shown at B. E. Detail of the carved cornice moulding. (*Second half of 16th Century.*) 63

20. Staircase at the Charterhouse, London. A typical dog-legged staircase of Elizabethan times which embraces many of the characteristic features of that period in the heavy carved newels surmounted by square finials, the arcaded balustrade, the caryatid figures, and the heavy hand-rail and carriage-piece. (*Second half of 16th Century.*) 65

21. Details of the Staircase at the Charterhouse, London. A. The square finial surmounting the newel. B. Part of the carving on a newel. C. The arcaded balustrading showing the small caryatid figure. D. Section through the hand-rail. E. Strap work carving on the upper landing. (*Second half of 16th Century.*) 69

22. Lyme Park, Cheshire. An extremely ornate Elizabethan room with oak panelling, the centre panels of which are treated with a series of interlacing arcades. The fireplace is of stone, and is carved with the Royal Coat of Arms. The plaster ceiling and frieze are of a very intricate strap work design. (*Second half of 16th Century.*) . . . 71

23. Details from Lyme Park, Cheshire. A. A portion of the double arcading in the panelling. B. A caryatid figure bearing on its head a basket of fruit. A portion of the carved plinth supporting the figure is also shown. C. One of the carved vases

FIG. PAGE

surmounting the mantelpiece. (*Second half of 16th Century.*) 73

24. Chimneypiece from Kenilworth Castle. This structure stands in the Gatehouse and was probably removed from the Castle. The somewhat incongruous appearance is owing to the upper wooden portion and the lower stonework having been originally quite separate pieces, although they are of about the same period. (*Second half of 16th Century.*) 77

25. Details of the Chimneypiece from Kenilworth Castle. A. The centre panel consisting of a flowing design of acanthus leaf work surrounded by a heavily carved frame. B. One of the flanking finials. It is square in section and is carved with conventional leaf work. C. The carved cornice and the capitals of the supporting columns (*Second half of 16th Century.*) 79

26. Oak Newel Staircase from Breccles Hall, Norfolk. The steps are composed of separate treads and risers, and are housed into a central column or newel. (*Middle 16th Century.*) 81

27. Oak Staircase from Breccles Hall, Norfolk. An early example of a staircase having a straight flight. The steps consist of solid blocks of oak closed at both sides by the walls. (*Middle 16th Century.*) . 81

28. Details of a Mantelpiece from the Old Palace at Bromley-by-Bow, Middlesex. A. The Royal Coat of Arms of James I. The carving is very bold and is modelled in high relief. B. The finely modelled mask beneath the coat of arms. C. One

FIG. PAGE

of the four figures carved on the rounded shelf. D. The left-hand caryatid figure supporting the shelf. (*Early 17th Century.*) 85

29. Room from the Old Palace at Bromley-by-Bow, Middlesex. Now in the Victoria and Albert Museum, South Kensington. The panelling is divided at intervals by pilasters, and an interesting feature is the arrangement of panels of varying sizes. The fireplace forms a striking feature in the room and consists of an overmantel supported by pedestals surmounted by caryatid figures. The opening is of stone. (*Early 17th Century.*) . . 87

30. Details from a Room in the Old Palace at Bromley-by-Bow, Middlesex. A. The cornice moulding, carved frieze, and pilaster of the panelling. B. A pendant at the intersection of the ribs in the plaster ceiling. C. Section through panel moulding. (*Early 17th Century.*) . . . 89

31. The Hall at Hatfield House, Hertfordshire. An example of an early Jacobean hall. The gallery is decorated with a series of caryatid figures. The ceiling is of plaster and is now painted. The mantelpiece is of a later date. (*Early 17th Century.*) 91

32. Details from the Hall at Hatfield House, Hertfordshire. A. Detail of the gallery, showing one of the caryatid figures and the arcading. The scrolled strap work is of a later date. B. Treatment of the spandril above the doorway. C. One of the pierced wooden pendants beneath the gallery. D. A lion's mask carved in stone. (*Early 17th Century.*) 93

FIG. PAGE

33. Staircase at Hatfield House, Hertfordshire. A massive staircase with carved newels surmounted by finials supporting figures. The balustrading is composed of pedestal shaped uprights joined with arcading. (*Early 17th Century.*) . . . 97

34. Details of the Staircase at Hatfield House, Hertfordshire. A. Carved wooden figure of a boy standing upon the finial of the foremost newel. B. One of the caryatid figures and portion of the arcading supporting the hand-rail. C. Section through the hand-rail. D. Carving on one of the newels, showing the English rendering of the Renaissance. (*Early 17th Century.*) 99

35. Room in Quenby Hall, Leicestershire. A very decorative Jacobean room with arcaded panelling and stone mantelpiece. The ceiling is of plaster and consists of a design of interlacing patterns decorated with conventional leaf work. (*First half of 17th Century.*) 101

36. Details from Quenby Hall, Leicestershire. A. Two halves of the arcaded panels. That to the left is carved with bosses and studs on a ground of chain strap work. B. The strap and floral carving on the pilasters. C. The grotesque stone work of the frieze of the mantelpiece and the semi-Corinthian capitals. (*First half of 17th Century.*) . 103

37. The Brown Gallery, Knole, Kent. The gallery is lighted by the windows seen in the right-hand wall, and also by a large bay window situated at the near end of the gallery. The panelling is broken at intervals by semi-Doric pilasters. (*Date 1605.*) 105

FIG. PAGE

38. Details of the Fireplace in the Brown Gallery, Knole, Kent. A. The cornice moulding and strap carved frieze, and a portion of the upper panels. B. Carving on the stone lintel of the lower portion. (*Date 1605.*) 109

39. Staircase at Beachampton Farm. An elaborate and rather heavy staircase, probably removed from a larger house. The carved figures on the finials are characteristic of both the Elizabethan and early Jacobean periods. (*Early 17th Century.*) . . 111

40. Details of the Staircase at Beachampton Farm. A. The carved lion grasping a shield and the finial. B. The hand-rail carved with flat scrolls and leaf work, and a baluster. C. Section through the hand-rail. D. The double "S" scroll carving on the newels. (*Early 17th Century.*) . . . 113

41. Staircase in the Stranger's Hall, Norwich. A considerably lighter form of staircase than those previously illustrated. The newels and balusters are comparatively light and are turned to a fairly simple contour. (*First half of 17th Century.*) . 115

42. Details from Staircases at the Stranger's Hall, Norwich, and at the Court House, East Quantockshead, Somerset. (*First half of 17th Century.*) . 117

43. Characteristic Types of Panelling. A. Tudor Gothic panelling having panels carved with the linenfold *motif*. The panel mouldings are finished at the top corners with the mason's mitre. B. Plain panelling of the first half of the 16th century. C. Middle 16th century panelling broken at intervals by pilasters 121

FIG. PAGE

44. Characteristic Types of Panelling. A. Elaborate Elizabethan panelling showing the use of pilasters at intervals, and arcading. B. Jacobean panelling with series of semi-Ionic pilasters. . . . 123

45. The Various Methods Employed for Finishing the Panel Mouldings at their Intersection. A. The horizontal rails are bevelled on their top edges and have a bead worked near the bottom. The uprights are thus square at the top and are butted against the horizontal rail and cut askew at the bottom to fit over the bevel. B. The chamfers and beads on the horizontal rails are stopped at either side of the joints, so that both ends of the uprights are square and are butted. C. The bottom ends of the uprights are cut similarly to those in A, and the tops finished with the mason's mitre. D. The mouldings are mitred at all four corners. A, B, and C were used contemporaneously during Tudor Gothic and Elizabethan times. D was the more usual method in the Jacobean and late Elizabethan periods. . . 125

46. Examples of Tudor Gothic Panels. A. A design composed of interlacing strap work slightly hollow in section, and vine carving. B. Characteristic example of a linenfold panel. C. A panel with central shield carved with a coat of arms and flanked by flat "S" scrolls. The background is filled in with a black composition. (*First half of 16th Century.*) 129

47. Examples of Panels. A. A medallion panel of the Tudor Gothic period with central head and bust encircled by a wreath of leaves. B. Panel of the Elizabethan period with central mask. It is sur-

FIG. PAGE

rounded by a framing carved with egg and tongue detail. C. An arcaded panel of depressed shape of the early years of the 17th century. D. Another form of arcaded panel contemporary with C. . 131

48. Examples of Doors. A. An early 16th century door with the typical Gothic heading, the spandrils of which are carved with leaf work. B. Simple door of the first half of the 16th century, with panels carved with the linenfold *motif*. C. An Elizabethan door decorated with inlay and flanked by semi-Ionic pilasters. D. A Jacobean door headed by a series of flutes arranged in a semi-circle or fan shape. 135

49. Examples of Ceilings. A. A wooden ceiling of the early 16th century having thin boards beneath the joists. The boards are strengthened with ribs arranged in the form of squares. B and C. Two plaster pendants of the early Jacobean period. That at C is formed by a downward curvature of the ribs at their intersection 139

50. A Jacobean Staircase at Ham House, Surrey. The hand-rail is mortised into the heavy newels, which terminate at the top with baskets of fruit. The panels of the balustrading are pierced through and are carved with martial *motifs*. (*Circa 1630–40.*) 149

51. Details from the Staircase at Ham House, Surrey. A. A recessed panel in one of the newels. B. Carving on the framework of the balustrade. C. Head of a dragon carved in the balustrade. D. A newel and part of the balustrade. (*Circa 1630–40.*) 153

FIG. PAGE

52. The Hall, Raynham Hall, Norfolk. The treatment is architectural. The white walls have a series of Ionic pilasters with full entablature. The ceiling is of plaster. Designed by Inigo Jones. (*Second quarter of the 17th Century.*) 157

53. Details from the Hall at Raynham Hall, Norfolk. A. One of the Ionic capitals and the entablature. B. A key pattern in the ceiling. C. The carved panel mouldings. D. Bracket supporting the door pediment. (*Second quarter of the 17th Century*) . 159

54. The "Double Cube" Room at Wilton House, Wiltshire. A richly treated room by Inigo Jones assisted by Webb. The white stucco walls are decorated with boldly modelled composition ornamentation picked out in gilt. The pictures form a part of the general decorative scheme. The ceiling is painted. (*Middle of the 17th Century.*) 163

55. Details from the "Double Cube" Room, Wilton House, Wiltshire. A. The partially gilt composition ornament on the walls. B. The draped head and leafwork of the panel heading. C. The gilt cornice and frieze. D. Circular panel in the door with centre knob. (*Middle of the 17th Century.*) . 165

56. The Dining-Room at Thorpe Hall, Northamptonshire. The room was designed by John Webb. The walls are panelled with oak in the characteristic Webb manner. The mantelpiece is of marble and the ceiling of plaster. The overmantel panel has since been replaced with a mirror. (*Middle of the 17th Century.*) 169

FIG. PAGE

57. Details from the Dining-Room at Thorpe Hall, Northamptonshire. A. The door heading showing the broken architrave supported by half pilasters and the carved swags of fruit beneath the cornice. B. One of the panel headings. C. One of the carved centre panels of the door. (*Middle of the 17th Century.*) 171

58. The Staircase at Thorney Abbey House, Cambridgeshire. A light form of staircase by John Webb. The lower newel is supported by scrolled brackets and terminated with a carved finial at the top. The balustrade takes the form of carved turnings. (*Middle of the 17th Century.*) 175

59. A. Detail of the Staircase at Thorney Abbey House, Cambridgeshire (*Middle of the 17th Century.*) B. Portion of a Staircase at Cobham Hall by John Webb (*Middle of the 17th Century.*) The newel is supported by a bracket in a similar way to that at Thorney Abbey House. The newel, however, has no capping moulding. . . . 177

60. The Saloon at Belton House, Lincolnshire. The walls are covered to their full height with oak panelling in which the main panels are very large. The narrow intermediate panels are decorated with carvings in the Grinling Gibbons style. The overmantel treatment also takes the form of carvings surrounding a framed portrait. The plaster ceiling finishes at the cornice, which is of wood. (*Late 17th Century.*) 183

61. Overmantel Treatment in the Saloon at Belton House, Lincolnshire. The carving is characteristic of the Grinling Gibbons style. Dead birds form

FIG. PAGE

the chief *motif*, with leaf and floral work. (*Late 17th Century.*) 185

62. The Dining-Room, Badminton House, Gloucestershire. The pictures with their carved frames form a necessary part of the scheme. The overmantel and doorway headings are carved in the Grinling Gibbons style. The ceiling is of plaster and is quite plain. (*Last quarter of the 17th Century.*) 187

63. Details from the Dining-Room at Badminton House, Gloucestershire. A. The entablature and a capital. B. A carved console. The remaining illustrations show various carved mouldings in the room. (*Last quarter of the 17th Century.*) . 191

64. A Room at Dyrham Park, Gloucestershire. A panelled room by William Talman. The panels are large and are raised, having bevelled edges. The mouldings are gilt. The plaster ceiling is comparatively plain and is coved over at the edges. (*End of the 17th Century.*) . . . 193

65. Details from a Room at Dyrham Park, Gloucestershire. A. The carved cornice, capital, and frame in the overmantel. B. The carved architrave of the doorway. (*End of the 17th Century.*) . 195

66. Room from Cliffords' Inn, London, now in the South Kensington Museum. The panelling is of oak, and consists of a series of wide panels framed with heavy projecting mouldings. There are four doors. Those shown have cherubs' heads carved in the headings. The heading of one of the other doors is shown at "B," Fig. 67. (*Last quarter of the 17th Century.*) 199

FIG. PAGE

67. Details from a Room in Cliffords' Inn, London, now in the South Kensington Museum. A. The woodwork of the mantelpiece showing the carved cherub and acanthus scrolls. B. One of the doorway headings. (*Last quarter of the 17th Century.*) . 201

68. A Doorway and Mantelpiece in the King's Bedroom at Hampton Court Palace. The room was designed by Sir Christopher Wren and the carving carried out by Grinling Gibbons. The ogee-shaped marble framing to the fireplace opening without any shelf is typical of the period. The large panels on the walls are stretched with tapestry. (*Late 17th Century.*) . . . 203

69. Details from the King's Bedroom at Hampton Court Palace. A. The carved entablatures above the door. B. Mantelpiece cornice. C. The dado rail. D. Carved husks. (*Late 17th Century.*) . . 207

70. The Staircase at Tythrop House, Oxfordshire. The heavy newels are finished at the top with a broad capping of the same section as the hand-rail. The balustrading takes the form of pierced panels carved in the form of acanthus scrolls, cupids, etc. (*Last quarter of 17th Century.*) 209

71. Details of the Staircase at Tythrop House, Oxfordshire. A. A newel and portion of the balustrade. B. A pendant beneath one of the newels. C. Section through the hand-rail. D. Carving on the carriage-piece. (*Last quarter of the 17th Century.*) 211

72. The Hall, Castle Howard, Yorkshire. This palatial hall was built by Sir John Vanbrugh. The dome, which is painted, is supported by four large piers.

FIG. PAGE

The fireplace is a peculiar feature and shows strong French influence. (*First half of the 18th Century.*) 215

73. The Sculpture Gallery, Holkham Hall, Norfolk. The Gallery was designed by William Kent specially for the display of statuary. The latter stands in coved niches arranged in the otherwise plain walls. (*Second quarter of the 18th Century.*) . . 217

74. The Drawing-Room at Ditchley, Oxfordshire. The room was designed by James Gibbs. The walls are white, and the door-casings are painted to match. The mantelpiece is of marble. The ceiling is of a later date. (*First half of the 18th Century.*) 221

75. Details from the Drawing-Room, Ditchley, Oxfordshire. A. A doorway heading. B. Heading of one of the picture panels. C. A mask in the overmantel. D. Detail in the heading of the overmantel. (*First half of the 18th Century.*) . . 223

76. A Room from Hatton Garden, London, now in the South Kensington Museum. The walls are panelled with pine, which was originally painted. The coved niches flanking the fireplace originally had glazed mahogany doors. The general decoration is typical of the period. (*Circa 1730.*) 227

77. Details from a Room in Hatton Garden, London, now in the South Kensington Museum. A. The top of the overmantel. B. A doorway heading. (*Circa 1730.*) 229

78. A Staircase at Queen Square, Bath. A fine staircase built by John Wood. It should be compared with the previous examples. The hand-rail is light and is

FIG. PAGE

mounted upon the top of the newels. The ramp or upward curve of the rail should be noticed. (*First half of the 18th Century.*) . . . 233

79. Staircase Details. A. Portion of a staircase at Queen Square, Bath (*First half of the 18th Century*). B. Section through the hand-rail. C. Balustrade on a staircase at Northgate, Ipswich (*First half of the 18th Century*). 235

80. Staircase Hall, Ely House, London. The hand-rail, which is supported by iron balusters, runs unbroken from top to bottom. The stairs are of stone and are finished at the ends with shaped brackets. Designed by Sir Robert Taylor. (*Second half of the 18th Century.*) 239

81. Details of the Palladian School. A. A door-head by Sir Robert Taylor. B. A wreath of husks. C. A door-head by Sir William Chambers. (*Second half of the 18th Century.*) 241

82. The Dining-Room in a House in Portman Square, London. The work was carried out by the Brothers Adam. The ceiling, with its delicate scrolls and small painted panels, is typical of the school. (*Circa 1775–77.*) 245

83. Details of the Adam School. A. A pendant in composition in low-relief. B. Draped patera. C. A ram's head. D. Acanthus scrollwork. (*Second half of the 18th Century.*) 247

84. Entrance Hall and Staircase in a House in Bedford Square, London. The hall is by Thomas Leverton, who worked in the Adam style. The centre is

FIG. PAGE

roofed with a shallow dome, and the thin pilasters supporting the spandrils have flat brackets at the top. (*Second half of the 18th Century.*) . . 251

85. Examples of Details of the Adam School. A. A vase with pendant of husks. B. The key pattern with corner patera. C. A grotesque with human head. D. A scroll. E. A doorway heading. (*Second half of the 18th Century.*) 253

86. The Staircase Hall in the Old War Office, London. No longer existing. The curved ends are supported by Ionic pillars, above which are a series of caryatid figures. It was designed by Sir John Soane. (*Late 18th Century.*) 255

87. Examples of Doors. A. Late Jacobean door with broken pediment and semi-Doric pilasters (*Middle of the 17th Century*). B. A door by Inigo Jones. It is painted white to match the plastered walls (*Middle of the 17th Century*). C. An oak door by Webb with broken architrave (*Middle of the 17th Century*). D. An example by Wren with pediment and carved frieze (*Last quarter of the 17th Century*). 261

88. Examples of Doors. A. An example by William Kent with broken pediment and piece of sculpture above (*First half of the 18th Century*). B. A doorway by Gibbs (*First half of the 18th Century*). C. An example by Sir William Chambers with half pilasters flanking the architrave (*Second half of the 18th Century*). D. An Adam doorway. The edges of the panels are fluted (*Second half of the 18th Century*). 263

FIG. PAGE

89. Examples of Fireplaces. A. A piece by Inigo Jones (*First half of the 17th Century*). The human mask beneath the shelf is characteristic. B. A fireplace of the Wren period (*Late 17th Century*). There is no shelf, and the marble framing of the opening is ogee-shaped in section 267

90. Examples of Fireplaces. A. An example of the Palladian School (*Second half of the 18th Century*). B. A piece in the Adam style (*Second half of the 18th Century*). 269

91. Examples of Panelling. A. Panelling by John Webb. B. Enlarged view of one of the panels shown at A (*Middle of the 17th Century*). C. Panelling by Sir Christopher Wren. D. Upper cornice. E. Main cornice (*Last quarter of the 17th Century*). . 275

92. A Ceiling by John Webb. The plaster is modelled in bold projection and shows strongly the influence of Inigo Jones. (*Middle of the 17th Century.*) . . 279

93. A Ceiling by Robert Adam. The large oval is decorated with the key pattern. Inside this is a smaller oval modelled with a series of flutes. The centre is painted. (*Second half of the 18th Century.*) 281

94. Details of Staircases. Examples of Balusters (turned wood): A. *Late 17th Century.* B. *Early 18th Century.* C. *Middle of the 18th Century.* Wrought-iron: D. *18th Century.* E. *18th Century.* Brackets: F. *First half of the 18th Century.* G. *Middle of the 18th Century.* H. *Second half of the 18th Century.* I. *Second half of the 18th Century.* 287

The Styles and Their Periods

NORMAN	1066–1200
GOTHIC	1150–1500
TUDOR GOTHIC	1500–1560
ELIZABETHAN	1560–1600
EARLY JACOBEAN	1600–1620
LATER JACOBEAN	1620–1660
INIGO JONES PERIOD	1620–1660
WREN PERIOD	1660–1720
EARLY GEORGIAN PERIOD	1720–1750
LATE GEORGIAN PERIOD	1750–1800

The above dates are approximately those of the styles, and do not necessarily refer to any particular régime. It often happened that the style of decoration in vogue in one quarter of a century overlapped that of the following years. Hence it is usually necessary to make an allowance for this contingency when giving a date to any particular piece of work.

English Rooms and Their Decoration At a Glance

English Rooms and Their Decoration at a Glance

INTRODUCTION

THE type of room used by our forefathers during the period which Part I of this book covers, centres chiefly around the story of the hall from the period when it was all important in the mansion to the time when its vogue gradually declined.

The needs of a community are necessarily the fountain head whence the more important ideas spring. This applies particularly to the period with which we are dealing, since the craftsman designed his own work, and the houses were built by the most convenient method which presented itself. There was no apparent attempt at designing the rooms from the beginning with a view to their final appearance as a whole. At a later period, when individual architects designed them, the work lost a certain amount of its spontaneity. It gained in studied harmony and balance as a result of the deeper and judiciously applied knowledge of the architect, but lost a

good deal of its early picturesque character. It is true that towards the end of the period with which we are concerned there were men who styled themselves architects, and who prepared designs for a number of mansions, but it was not until the dominant influence of Inigo Jones was felt later in the first half of the 17th century that the principles of classic design were appreciated. It was not until then that English Renaissance reached its high-water mark in purity of design.

The condition of the country at any period is intensely reflected by the interior treatment of the rooms, not only in the character of the work produced during the various periods, but also by the general system of planning that prevailed. The whole story is one of a change from warlike activities to a peaceful and homelike condition. This state of affairs led to a growing desire for privacy on the part of the nobles and wealthy people, and a gradual enfranchisement of the lower classes.

The rooms illustrated are chosen as being typical examples of the periods in which they were built, and show the gradual tendency of design from the bare and utilitarian nature of the early work to the opposite extreme in the late 16th and early 17th centuries, when every endeavour was made to render all things beautiful by the embellishment of almost every available space with decoration of one form or another. The result was a virile and spirited style teeming with inventive and in-

genious ideas, unfortunately often spoilt by the intensity of the spirit that guided it. The most common fault of Elizabethan and Jacobean work was its overcrowding and elaboration, and the rather blind use of *motifs*, the principles of which craftsmen did not understand. The style, however, was very picturesque, and its naïveté has a certain charm quite peculiar to itself.

The early effect of the Italian Renaissance, which reached here via Flanders, was in essence simply an intermixture of new *motifs* with the traditional Gothic forms of the previous period. It gradually gained ascendency over the latter, but even in the early part of the 17th century was really only a covering of the Gothic style. The latter had been the only style known, and was too deeply rooted to be quickly cast off. Apart from this there was no one who properly understood the true Palladian style, so that the Elizabethan and Jacobean work represented simply an ingenious grafting of the Renaissance on to traditional Gothic forms.

It will be seen, therefore, that evolution was gradual. It was quite common for work of a certain character to be produced long after new ideas had inspired the same kind of work in other places.

The years from 1620 to 1800, surveyed in Part II, produced work which differed chiefly from that of the preceding periods owing to its origin being due to various individual designers and their schools.

Previous to 1620, when Inigo Jones began his career, the workman was his own designer, and when one considers the various craftsmen employed in a building, the woodworker, the plasterer, the stonemason, and so on, all following their own ideals, it was inevitable that the result should be a strange intermixture of ideas. Then again, the work in each particular craft was full of eccentric blendings of various styles.

Of the changes that have overtaken English rooms, the most sudden and striking occurred when Inigo Jones commenced his work. He did not simply weave his Palladian ideas into the contemporary Jacobean, but began quite afresh in his new style. It is true that during his lifetime a number of houses were erected and their rooms treated by Jacobean craftsmen who were, to a certain extent, influenced by him. This created a certain overlapping in style, but their efforts are easily distinguishable from the correct classic work of the master. He designed every detail and required that it should be faithfully carried out according to his, and not the craftsmen's, ideas.

From the days of Inigo Jones and onwards the names of various designers dominate the periods. In some cases they stood alone, with a flock of followers working in their style, and at other times several contemporary designers, each more or less individual in his ideas, attracted the attention of the architectural world. The

result was that rooms expressed more individuality of treatment than in earlier days when the customs of the times were chiefly responsible for the type of work produced. A certain percentage of the evolution, however, is traceable to the contemporary customs or fashions, as, for instance, in the early years of the 18th century, when it became customary for the wealthier people to travel abroad and visit the places whence the classical style originated. This resulted in the revival of grand and princely treatment, and the consequent replacement of the carved woodwork of Wren and Grinling Gibbons by stucco and gilt ornamentation. The architects, however, who followed the fashionable trend, did not reach the high order of genius displayed by men like Jones and Wren, to whose individuality all other matters seemed secondary.

Generally speaking, the periods following 1620, although varying according to the particular style in vogue, were far more formal than in earlier times. The introduction of sash windows in William III's reign created an element of formality. Their exterior disposition was responsible for a certain uniformity in the interior, which contrasted with the earlier buildings when windows were often placed in a position most convenient to the builder without any ideas of balance.

The examples illustrated in this book have been arranged chronologically, and in the majority of cases general views of rooms are followed by portions of details

in order that the character of the work may be appreciated. The survey of the periods treated respectively in Parts I and II is concluded in each Part by short descriptions of the various details of the rooms, such as doors, fireplaces, etc., and an explanation of the salient features in their evolution.

PART I

I

THE NORMAN AND GOTHIC PERIODS

From 1066 to the End of the 15th Century

FOR several years following the Norman invasion England was in an exceedingly troubled state. Although William the Conqueror had defeated the Saxons at the Battle of Hastings, there were innumerable rebellions taking place in various parts of the country, and in order to hold the Saxons in check, great castles, such as the Tower of London and those at Pevensey and Colchester, were erected.

These buildings showed an enormous improvement in constructional skill over the Saxon buildings. The latter usually consisted of a stone foundation upon which a crude timber structure was surmounted by a thatched roof. They comprised generally a main hall with various outhouses grouped around it.

The most important part of the Norman castle was the central keep, which served as the place of residence of the governor, and in which was situated the hall, the stores, and a chapel. Certain of these castles were built

purely for military purposes, and were stern and comfortless in the extreme. Others, intended to serve the dual purpose of a fortress and the permanent family residence of one of the noblemen, were consequently constructed with a greater regard for comfort. It must be remembered, however, that the primary use of these buildings was as a place of defence, and practically every other consideration was secondary to that of obtaining the greatest strength and security.

The keep of these great castles was usually built two or three storeys in height, the basement and ground floor being used as store places or dungeons; the first floor serving the purpose of the guardroom in which was situated the entrance; while the second floor contained the great hall, which sometimes rose two storeys in height, and thus reached the roof. When every storey was separate, the third was probably used for sleeping. The entrance was built on the first floor as an extra precaution against attack, and communicated with a small outbuilding by means of a drawbridge, so that the whole could be thus completely shut off even if the outer walls were captured by the attackers. This floor was sometimes also used as a kitchen, and communicated with the upper portion by means of a circular newel staircase of stone built in one corner in the thickness of the walls, and rising from the basement right up to the battlemented roof.

On the same floor as the hall a chapel was often built.

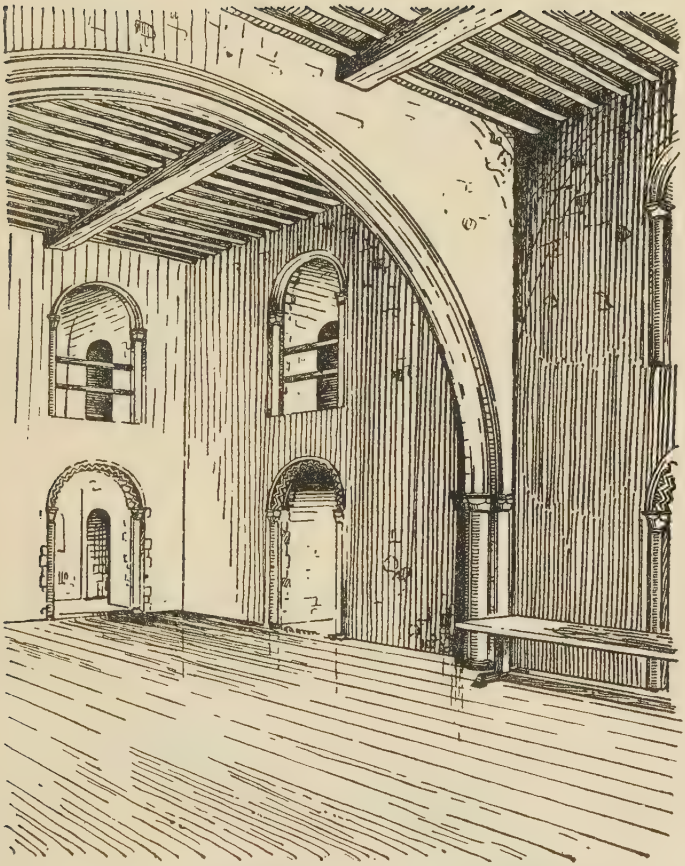


FIG. 1. THE HALL OF A NORMAN KEEP.

12th Century.

The flat roof is of wood, and is partly supported by the semicircular arch. A passage built in the thickness of the walls runs right round the Hall.

FIG. 2. NORMAN FIREPLACE IN THE TOWER OF LONDON.

Second half of 11th Century.

The flue slopes backwards, thus allowing the smoke to escape through the wall. The small inset sketch shows what was probably the original formation of the opening.

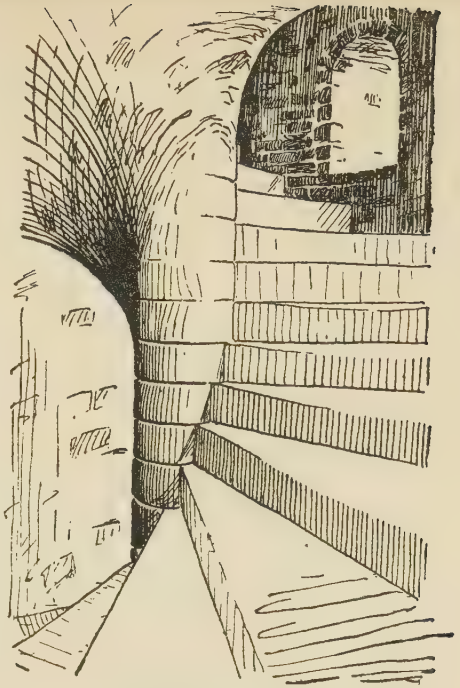


FIG. 3. NORMAN STAIRCASE IN THE TOWER OF LONDON.

Second half of 11th Century.

A stone staircase of the central newel type built in a cylindrical well and rising spiral fashion.

A splendid example may be seen in the Tower of London. It is in the main hall that we find the first example of an English interior used for domestic purposes. The keep was usually square in plan, and was divided by an internal wall rising either to the first or second floor, or, as in the Tower of London, right up to the roof. It served several purposes, for apart from partitioning the interior into smaller and more convenient rooms, it helped to strengthen considerably the roof and floors, which were of wood, and obviated the necessity of using long wooden beams stretching the entire width of the building. In some cases this wall was made a solid structure, and in the event of the entrance being captured by attackers the garrison could retire through a small doorway in the inner wall and continue the defence. In other examples, in place of the solid wall a semicircular arch was built to support the roofing, as shown in Fig. 1.

Grouped around the hall, and having direct access to it, were a series of small rooms built in the thickness of the walls. These rooms were used as sleeping apartments by the chief persons of the establishments. Above them, and occupying the same relative position, was a gallery running right round the hall, in which windows were situated.

There was little or no privacy or comfort for even the principal persons of the household. The meals were commonly served in the great hall, at which persons of

all degrees were present, the only consideration of rank being the relative position they occupied. The lord and his lady took the head of the table, and the remainder in rotation according to their rank. At night-time the retainers slept on rushes which were strewn on the floor of the hall, a practice which was continued for several centuries later.

The whole treatment of the interior was of a stern and severe character, and only bare necessities were provided for. The windows were small and unglazed, and fitted with wooden shutters for use at night-time, while the fireplaces were built in the thickness of the wall, and consisted of a large semicircular opening having a flue which ran obliquely backwards and so opened at the outside of the wall without reaching the roof.

Fig. 2 is a fireplace in the Tower of London now considerably broken away at the top. The small inset sketch shows its probable original appearance. In other cases a brazier standing on a stone hearth in the centre of the room was used, the smoke escaping as best it could through an opening in the roof, or through the upper windows.

The walls were quite plain. The only attempt at decoration was occasionally to be found on the stone arch and semicircular doorway headings, which were sometimes decorated with chevron carving, and on the capitals to the supporting pillars, which were sometimes carved.

The central newel staircase was a feature of all

FIG. 4. THE HALL AT PENSHURST PLACE, KENT.

14th Century.

characteristic hall of the Gothic period, showing the central fireplace and minstrels' gallery. The raised daïs is at the opposite end to the gallery, and from this end the solar is approached.

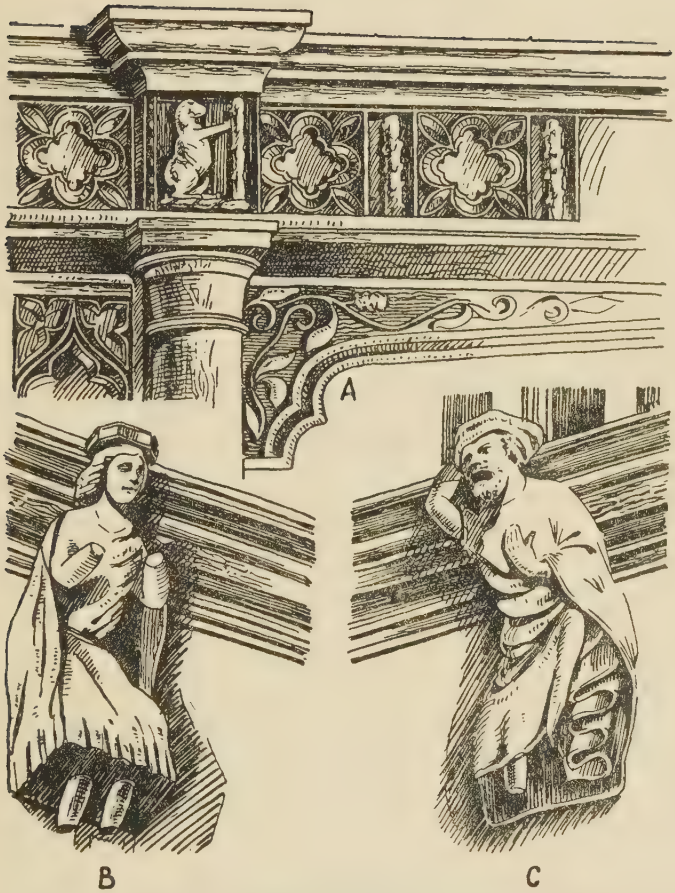


FIG. 5. DETAILS FROM THE HALL AT PENSHURST PLACE, KENT.

14th Century.

A. A portion of the Gothic carving on the screen, showing also the capital of one of the circular pillars. B and C. Two of the crudely carved figures situated below the braces of the timber roof.

Norman buildings, and was continued until well into the 16th century. The central pillar or newel was not a separate column on which the stone slabs forming the treads were supported, but was built up by the latter, each stone slab having a circular portion at the narrow end. The slabs rested one above the other to form a self-supporting structure. Fig. 3 is an example of such a newel staircase at the Tower of London, from which the construction is evident.

Apart from these great castles it is probable that the barons also had smaller manor houses built with a still greater regard for comfort, although it was necessary to build even these to resist attack. Their interiors were, in many respects, similar to the great keeps, in that they had a common dining hall in which the retainers were housed, and were provided with small sleeping apartments leading from it.

The later development of the English interior may be also traced from the monastic buildings which were erected after the Norman conquest. They were not simply churches solely for the purpose of prayer, but were self-supporting communities containing all the necessary household accommodation for the monks. These ecclesiastical buildings were the centres of all learning and civilisation, and it is to the skill of the monks that we owe some of the finest examples of early work. That the monks were also employed in the building of the

castles is proved from the chronicles of the period, and both ecclesiastical and secular buildings probably had much in common for this reason.

From the end of the Norman style, which was fast dying out towards the end of the 12th century and onwards, the general trend of house designing was towards that of introducing a greater degree of comfort. The change was very gradual, however. The hall still continued to be the chief room of the building, and acted as the dining hall and sleeping place for the retainers. The general plan shape was oblong, while the level of the floor of the hall was on the first floor, the room below acting as a store place. An extremely interesting feature of the halls from the 13th century onwards was the development of the roof, which was the subject of very skilful carpentry. The flat roof was discarded, and a pitched type introduced.

The windows were still built high in the walls, probably as a continuation of the defensive measures, and were lancet-shaped, a feature of the Gothic style which had by this time become the prevailing style of architecture. The fireplace was generally in the centre. An opening in the roof allowed the smoke to escape. The general plan of the 13th-century building was developed rather on the lines of the monastic buildings of Norman times. These, instead of having a central keep as in the castles, were designed with a main hall or refectory, with

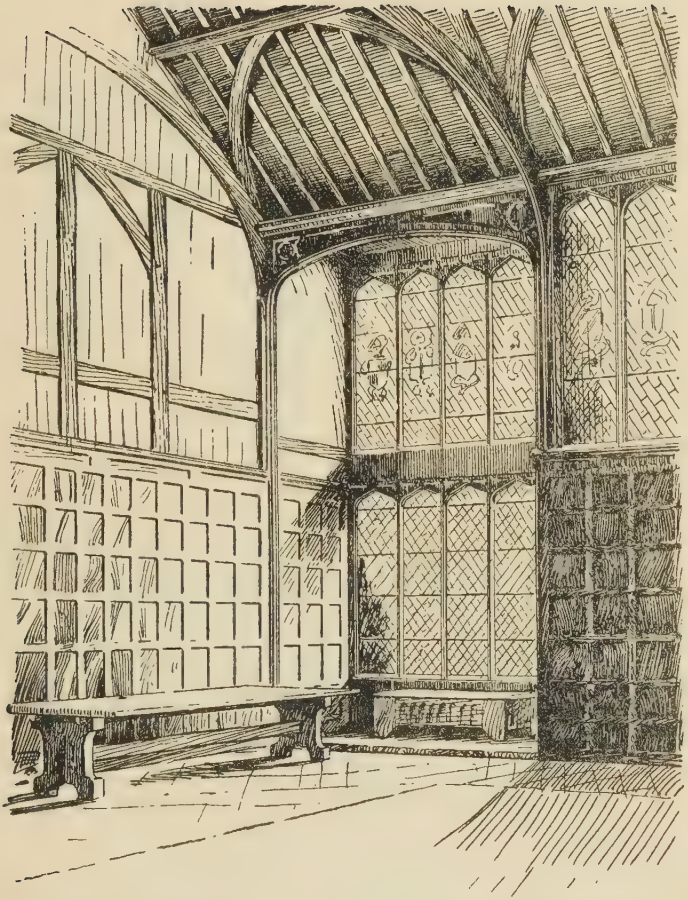


FIG. 6. THE HALL AT OCKWELLS MANOR HOUSE, BERKSHIRE.

Second half of 15th Century.

Showing the recessed window at one end of the Hall. The headings of the windows and the arched span indicate the later Gothic style.

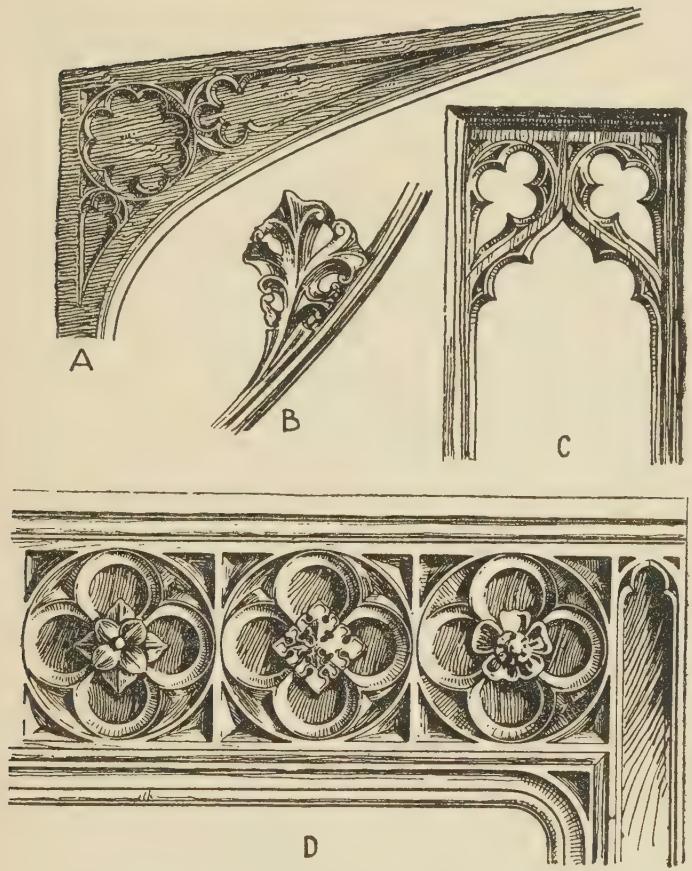


FIG. 7. TYPICAL TUDOR GOTHIC DETAILS.

Second half of 15th Century.

A. Portion of an arch of the late Gothic period. B. A crocket typical of the Gothic decoration more usually found in ecclesiastical buildings. C. Portion of a window frame from Hadleigh, Suffolk. D. Series of quatrefoils carved in the breast of a Tudor Gothic mantelpiece.

a series of outbuildings adjoining. An important innovation was the solar, or withdrawing-room, which was used by the lord and his lady as a sleeping apartment. This marks the first important development from the crude manners of earlier times, when little or no privacy was afforded to anyone. The solar was situated at the raised or daïs end of the hall, being usually approached by a stone newel staircase, and, excepting that it was smaller, was treated in a similar manner to the hall.

The general tendency from the purely defensive to the more homelike and comfortable dwellings was increasingly noticeable in the following century, when the hall was built on the ground floor, and had tall windows sometimes reaching nearly down to the floor. A common feature was the raised daïs at one end, and the minstrels' gallery built at the other end, as at Penshurst, Kent (Fig. 4). The gallery was probably used as a convenient place for the ladies to retire when the merriment of the evening revels became too boisterous. The gallery at Penshurst is approached by a small newel staircase leading off to the right of the covered passage formed by the screen. The whole of the front of the latter is decorated with Gothic carving consisting of a series of panels with lancet-shaped tops carved with tracery patterns. The two entrances through the screen are headed by depressed arches, carved with Gothic leaf work, flanked on both sides by circular pillars which support the gallery, deco-

rated with quatrefoils at the bottom. These details are seen at A, Fig. 5. At B and C, Fig. 5, are shown the wooden corbels at the lower ends of the braces of the roof, and represent crudely carved figures dressed in contemporary costume.

The 14th-century solar was still built on the first floor, and the central fireplace continued, as seen in Fig. 4.

An interesting comparison may be made between the 14th-century hall in Fig. 4 and the hall at Ockwells, Berkshire, shown in Fig. 6. The latter is of the 15th century, when the hall had still further lost semblance to a place for defence. It was well lighted, and its comparative delicacy of treatment will be noticeable. The flat arch inside the window is worthy of note, as it indicates the departure from the steeper pointed arch of the earlier Gothic period. Fig. 7 shows some details of the period.

The hall at Bramhall, Cheshire (Fig. 8), is of a considerably more ornate character in the arrangement of the timber roof. Another feature is the fireplace built in the wall. The use of tapestry as a form of wall covering became considerably more general during the latter half of the 15th century owing to the immigration of a number of Flemish weavers to this country.

Halls during this century were often provided with a garret beneath the roof, probably as a sleeping place for the serving men. This was another step towards the

FIG. 8. THE HALL AT BRAMHALL, CHESHIRE.

Second half of 15th Century.

A Hall of the late Gothic period with elaborate timbered roof and side fireplace.

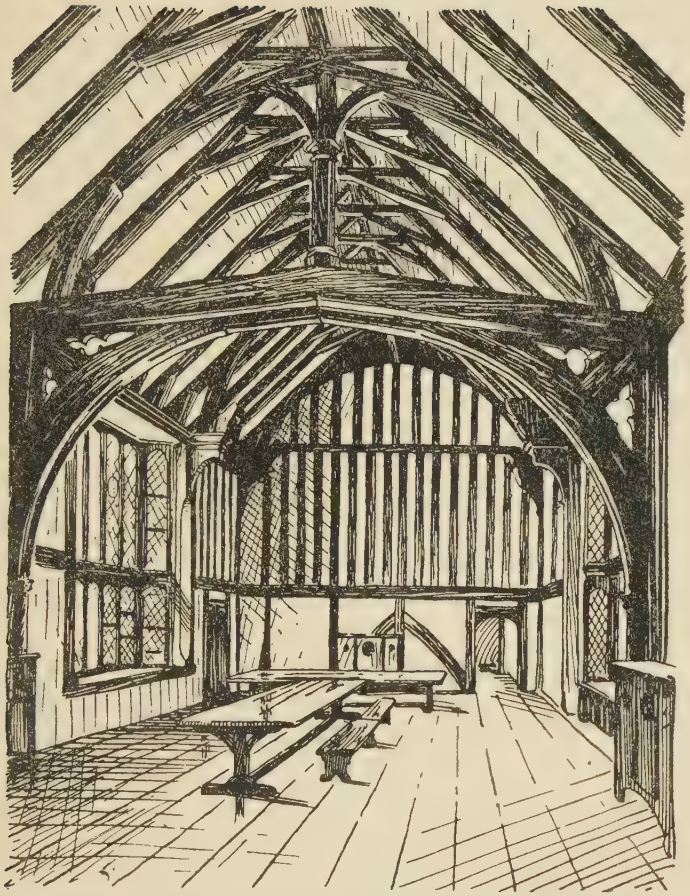


FIG. 9. THE HALL AT GREAT DIXTER, SUSSEX.

15th Century.

The exposed timber work, although producing a decorative effect, is a necessary part of the construction, and is in no sense a sham applied surface decoration.

creation of more seclusion for the family. In fact, the hall was now approaching that stage in its evolution when it ceased to be the common room of the house. A far greater number of smaller rooms were built for the purpose of bedrooms. An important step was the introduction of the winter parlour, used by the chief persons of the household when dining during the cold weather, or when requiring more privacy. The great hall was still used for dining purposes during the summer, and on special occasions.

A hall in which considerable decorative effect is obtained by the use of exposed timbers is that at Great Dixter, Sussex, shown in Fig. 9.

Furniture was still comparatively rare, and it was not until the following century that any degree of luxury became apparent.

II

THE TUDOR GOTHIC PERIOD

From the End of the 15th Century to 1560

THE late 15th and the 16th centuries were in many respects the most remarkable in the destiny of the peoples of England, and marked the final breaking away from the old feudal system introduced by the Normans, and still in evidence until the 15th century.

The war with France had ended disastrously, and was followed by the rebellion of 1450 headed by Jack Cade, and the Wars of the Roses, a strife which resulted in the demolition of the power of the barons and the consequent rising feeling of emancipation amongst the lower classes.

The great and solemn inspiration of the Gothic tradition, behind which was the whole power of the Church, had, after three centuries of domination, passed its zenith and its waning spirit met its final death-blow in the suppression of the monasteries by Henry VIII. The Church, which had for years been accumulating wealth and power, thus sustained a severe blow, and the result

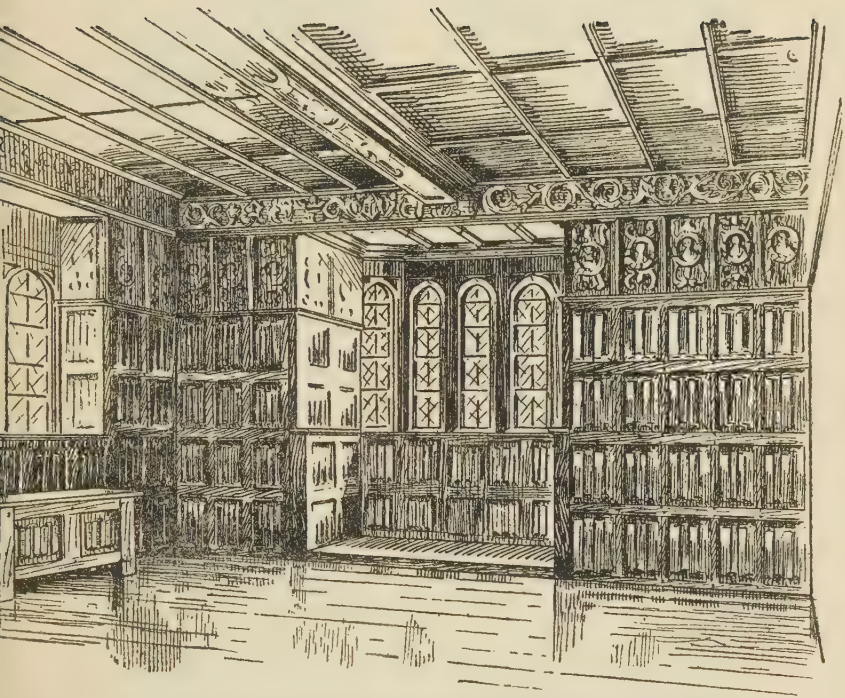


FIG. 10. THE ABBOT'S PARLOUR, THAME PARK, OXFORDSHIRE.

Early 16th Century.

A typical Tudor Gothic room in which the mixture of the Gothic and Renaissance styles is apparent. The top panels are decorated with medallions enclosing carved human heads, and the lower panels are of the linenfold type.

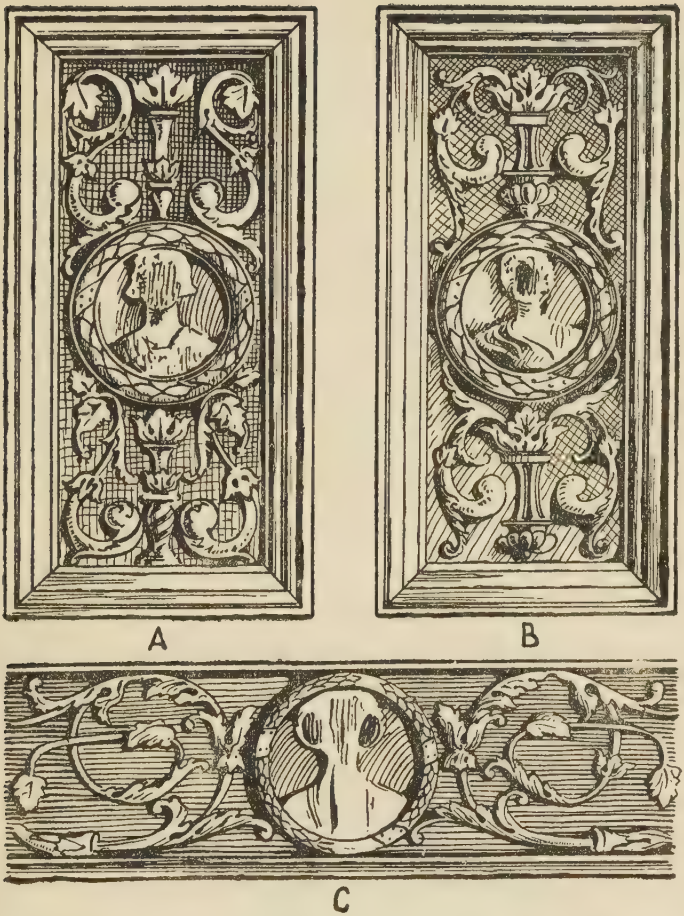


FIG. 11. DETAILS FROM THE ABBOT'S PARLOUR, THAME PARK, OXFORDSHIRE.

Early 16th Century.

A and B. Two of the top row of panels. These panels are typical of the Early Renaissance period and illustrate a very usual *motif*, namely, the carved head and shoulders encircled by a wreath of laurel leaves. The carved leaf work above and below the medallions also indicates foreign influence. C. Portion of the carved frieze in which the decoration is applied.

was the cessation of the building of the cathedrals and other ecclesiastical buildings which had absorbed the greater part of the work of the craftsmen, who were thus freed to turn their efforts in other directions.

The Renaissance, which had for years previously swept over the Continent, reached this country during the first half of the 16th century. Its effect on architecture and interior treatment of rooms was brought about partly through increased communication with the Continent, and the marked preference shown by Henry VIII for foreign skilled craftsmen. Its early influences, however, were slight, and confined mostly to the decoration of existing buildings or to those still being built in the traditional Gothic manner, a style which, although approaching its end, was still the only one known to the English. The *motifs* introduced by foreign workers were imitated by native craftsmen, who were fascinated by ideas which were completely novel to them, and attempted to combine them with their own traditional forms. Thus was created the style known as Tudor Gothic, in which we find such curious combinations as the old linenfold and vine decoration, together with often crude renderings of vases, strap work, and medallions.

The system of house planning and the general constructional features, however, remained unaffected by foreign influence, and the tendency towards introducing a greater degree of comfort continued. The law enforced

by Henry VII, which limited the number of armed retainers in the service of the nobles, together with the general peaceful condition of the country during the following reign, contributed to the transition from fortified mansions to more homely and peaceable dwellings. These general conditions gave a great impetus to the building of private mansions, and craftsmen who had been previously employed in erecting ecclesiastical buildings thus found an outlet for their skill which resulted in the splendid work to be found in secular buildings of the period.

The hall continued to be the chief room in the house, and was built on the ground floor as in the previous century. It was the subject of the finest work in the house, especially in the construction of its roof, in which the timbers were exposed. A screen, such as that at Penshurst, shown in Fig. 4, was usually erected at one end, thus forming a covered passage above which was the minstrels' gallery, a feature often the subject of some fine carving. The central fireplace was still continued in some cases. A growing practice was to build the fireplace in the wall, and a projection was formed where necessary in the exterior of the wall, so that the interior retained its flat, unbroken surface. The windows were made considerably larger, and a favourite practice was to build a large bay in one of the side walls near the daïs end of the hall. The windows of this bay often reached from high in the walls down to near the floor, so that it was easily

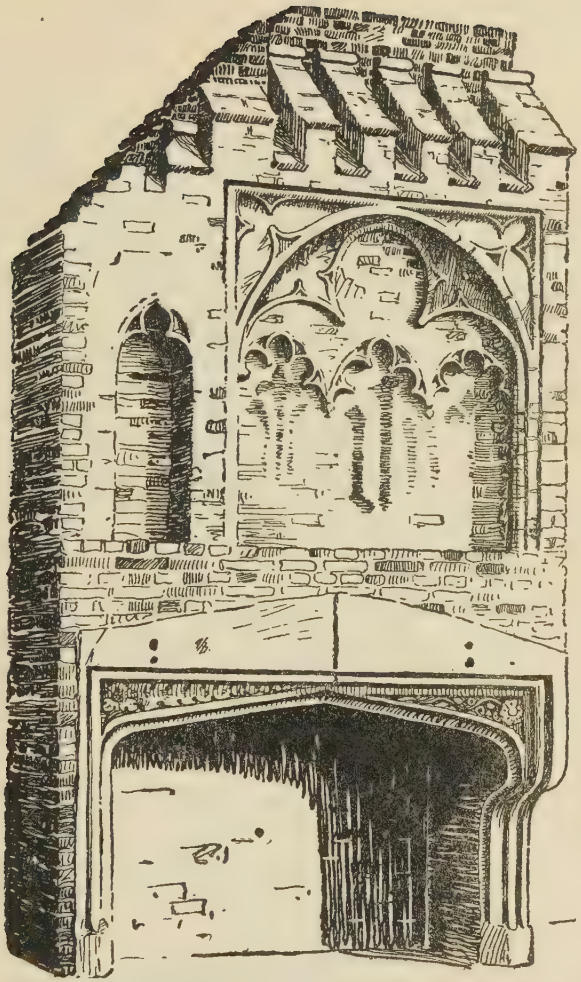


FIG. 12. A CHIMNEY-PIECE FROM PRITTLEWELL, NEAR SOUTHEND.

NOW IN THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON.

Late 15th and Early 16th Centuries.

The lower portion is of stone, and the spandrils above the opening are carved with Gothic leafage. The upper brick portion is battlemented at the top, and is decorated with a Gothic archway carved with tracery.

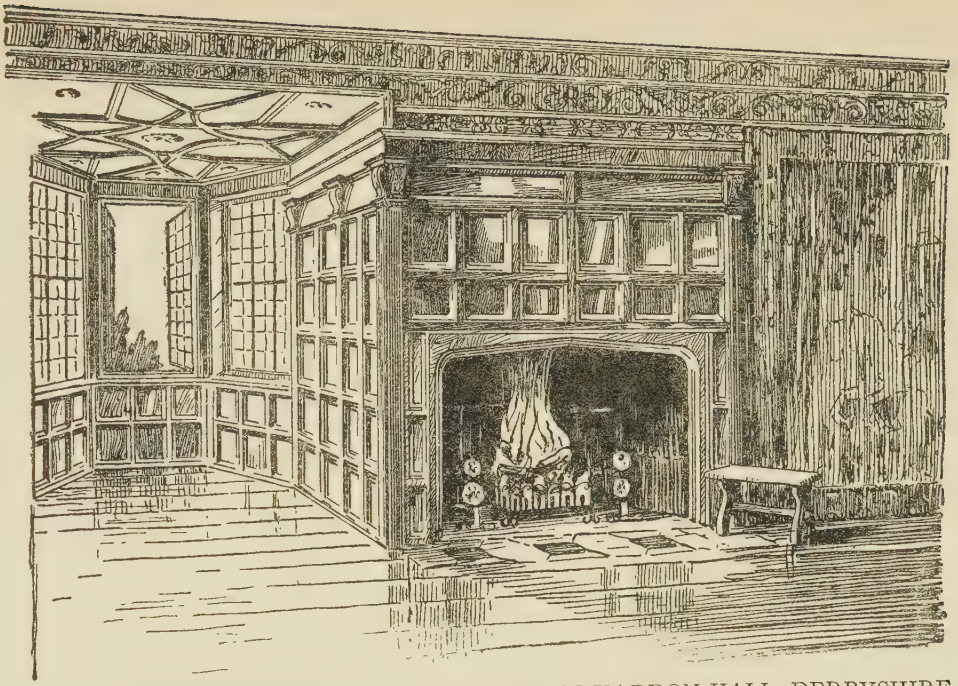


FIG. 13. BAY WINDOW AND FIREPLACE FROM HADDON HALL, DERBYSHIRE.
Early 16th Century.

The overmantel is in the form of panelling, and is flanked at either side by fluted pilasters. The lower portion is of stone.

possible to look out into the courtyard from the room. The remaining windows, however, were made at some distance from the floor, and extended nearly to the tops of the walls, so that the timbered roof was still well lighted. This probably accounts for the fine workmanship in these roofs, since in a dim and badly lighted room much of the detail high in the room would be invisible. It is evident that great pride was taken in producing these elaborate roofings, and even the smaller manor houses as well as the larger mansions often had elaborate timber roofs built on the hall.

Although houses of this period show a great advance, in that they were provided with a larger number of smaller rooms, which allowed for a greater degree of privacy, the use of corridors to reach the rooms was still very uncommon. The usual practice was to build rooms immediately adjacent to each other, so that it was often necessary to pass through several rooms in order to reach any one in particular. With a system of planning such as this, staircases were considered rather as a necessity to be tolerated, and were confined to as small a space as possible, being positioned in small out-of-the-way places, often in the thickness of the wall. The spiral newel staircase was still the general type in use, as it could be built within a minimum of space. This type of staircase was still, as a rule, of stone, although occasional examples may be found in which wood was used. The latter type were

of exceedingly heavy construction, each step being formed by a solid block of oak, and quite devoid of any attempt at decoration.

Fig. 10 illustrates a small room at Thame Park, Oxfordshire, and is characteristic of this type of room during the early days of the Renaissance. The large pointed Gothic window of the previous century is superseded by a small bay, and consists of small separate windows divided by stone mullions. The lancet to the individual windows is, however, retained. The treatment of the panelling forms a good example of the mixed *motifs* employed at the period. The lower and major portion is decorated with linenfold panels, a survival of the previous century, while the panels at the top are carved with medallions encircling representations of carved human heads. This feature owed its origin to Italian influence, and is often known as Romayne work. An enlarged view of two of the panels is shown in Fig. 11, at A and B, and shows more clearly the foreign influence in the carving of the vases and conventional leafage above and below the medallions. C, Fig. 11, shows a portion of the frieze in which the carved decoration is applied to the groundwork.

Another good example of this Romayne work can be seen in South Kensington Museum in a room removed from Waltham Abbey, which is contemporary with that at Thame, and in which nearly every panel is carved with

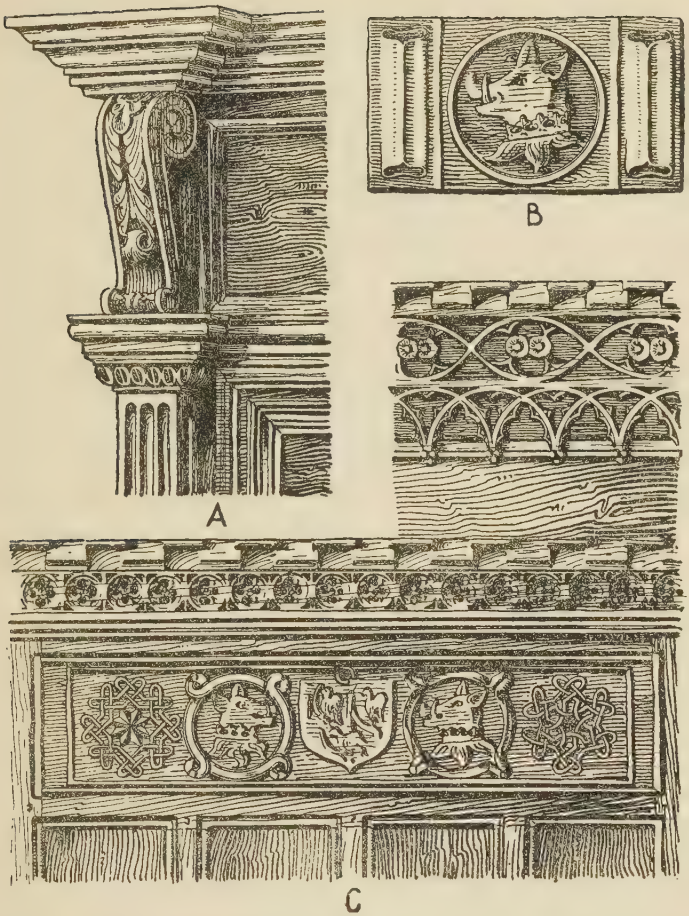


FIG. 14. DETAILS FROM HADDON HALL, DERBYSHIRE.
Early 16th Century.

A. Carved corbel and capital from the fireplace shown in Fig. 13. B. A panel combining the linenfold and medallion devices. C. A portion of panelling and frieze in which the Gothic treatment is still pre-eminent.

a medallion, some enclosing human heads, as those at Thame, and others a symbolical or heraldic device. A salient feature of the panelling of this period and previously is that it was generally made in unbroken stretches without the use of pilasters. Panelling quite plain or such as that described, or tapestry, formed the usual method of wall covering during the first half of the 16th century, and usually reached to only a part of the height of the wall.

Tapestry was now manufactured in this country, owing to the emigration of Flemish weavers during the later years of the last century. Previous to this all tapestry had to be imported from France and the Low Countries.

The hall was usually built of considerable height, and being as a rule at the centre of the building, practically cut the house in two. The smaller rooms designed for the use of the family were, as a rule, on the first floor, and were built at the daïs end of the hall. Although the roofing to these was still occasionally arched in a similar manner to the hall, a growing practice was to use a flat ceiling covered with plaster. The oak beams forming the framework of the construction were usually visible, and the general tendency was to arrange these in such a manner as to form part of the decorative scheme rather than simply as a constructional necessity to which every other consideration was subservient. The idea of such a

treatment was probably prompted by the fact that the flat ceiling was in itself not a vital part of the construction of the house, since it was built quite apart from the roof by which it was superimposed.

A specimen of a late 15th and early 16th century chimney-piece is shown in Fig. 12. The lower portion is of stone, and instances a common treatment of the spandrils formed by the flat Gothic arch consisting of Gothic leafage. It was usual for each spandril to contain a different design. The upper brick portion is recessed in the form of Gothic traceried windows, and is finished at the top with battlementing. The Gothic arch of the fireplace opening was continued throughout the century in many cases, and was actually one of the last survivals of the Gothic style.

Another example of an early 16th-century fireplace is shown in Fig. 13, at Haddon Hall, in which the stone opening is flanked by fluted pilasters rising to the height of the panelling. The treatment of the upper portion, although only a continuation of the panelling of the room, is interesting, as it foreshadows the future importance which the mantelpiece was to assume. A, Fig. 14, shows the capping of the pilasters and the scrolled bracket supporting the cornice moulding.

Fig. 13 also illustrates a good example of a favourite Tudor feature in the bay window. There it will be noticed that the Gothic lancet heading has quite disappeared.

The remaining details at B and C, Fig. 14, are contemporary portions of panelling from the same building, and show the new Renaissance *motifs* grafted to the traditional Gothic style.

III

THE ELIZABETHAN PERIOD

1560–1600

THE great uplifting movement of the Renaissance which, as shown in the preceding chapter, made its first appearance in this country during the first half of the 16th century, reached its full height in the Elizabethan period. To understand the type of room evolved during that period it is only necessary to realise the great spirit of life, the enthusiasm for learning, and the vigorous efforts to shake off superstitious ignorance, which formed the spirit of renaissance and carried everything with it.

The deeply rooted Gothic domination had gradually lost its influence, and with its decline all the traditional customs of the Middle Ages died away. We have seen how, during the reign of Henry VIII, the early Renaissance had not become, in any true sense, an established style, but was simply the application of a few copied *motifs* which reached here through the increased intercommunication with foreign countries and the presence of Italian craftsmen in this country employed by Henry VIII. These ideas obtained a firm footing during the Elizabethan

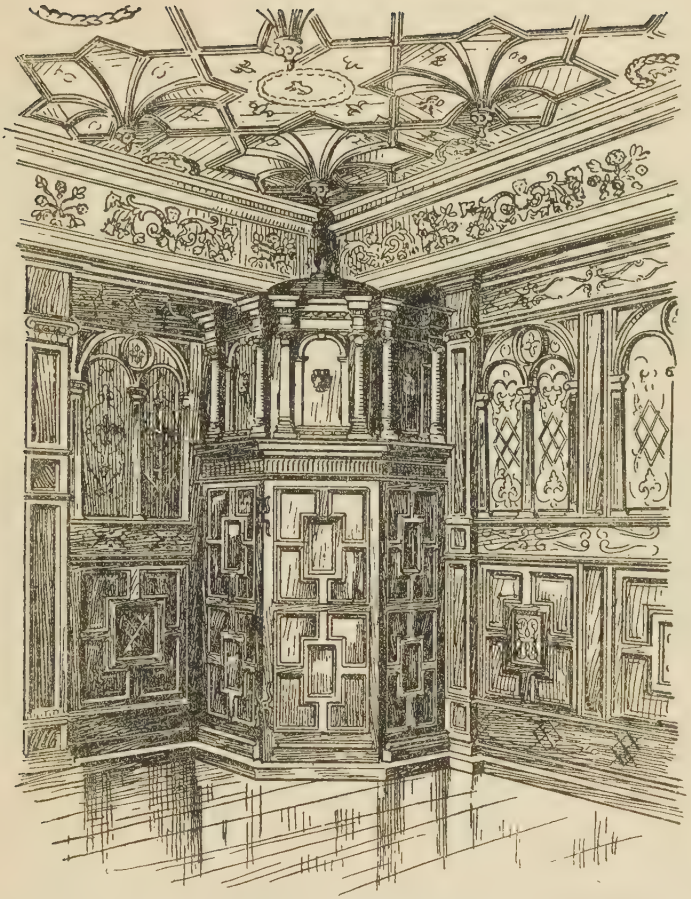


FIG. 15. THE LOBBY IN A BEDROOM AT SIZERGH CASTLE, WESTMORLAND.

Second half of 16th Century.

Forming the entrance to the Inlaid Room shown in Fig. 16. The porch was probably erected slightly later than the remainder of the panelling. Such porches were erected as lobbies in order to screen openings to staircases or passages and adjoining openings, or as doors to other rooms.

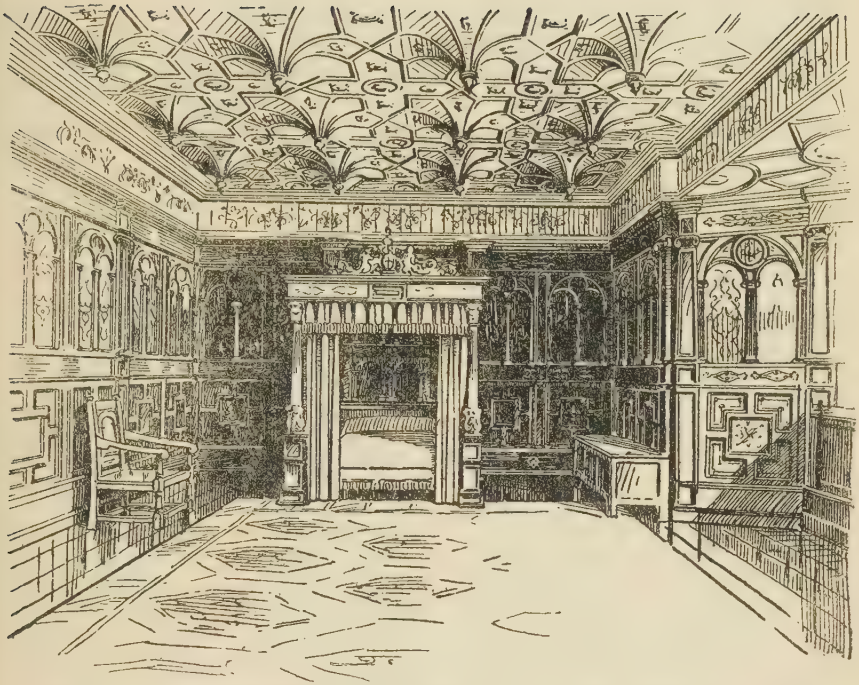


FIG. 16. A BEDROOM FROM SIZERGH CASTLE, WESTMORLAND.

NOW IN THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON.

Second half of 16th Century.

The room is richly treated in the Elizabethan style. The oak panelling is broken at intervals by pilasters, the capitals of which are carved with a very free rendering of the Ionic classical style. The upper panels are arcaded, and are inlaid with geometrical and arabesque designs. The heavy pendants in the plaster ceiling are very usual features in Elizabethan rooms.

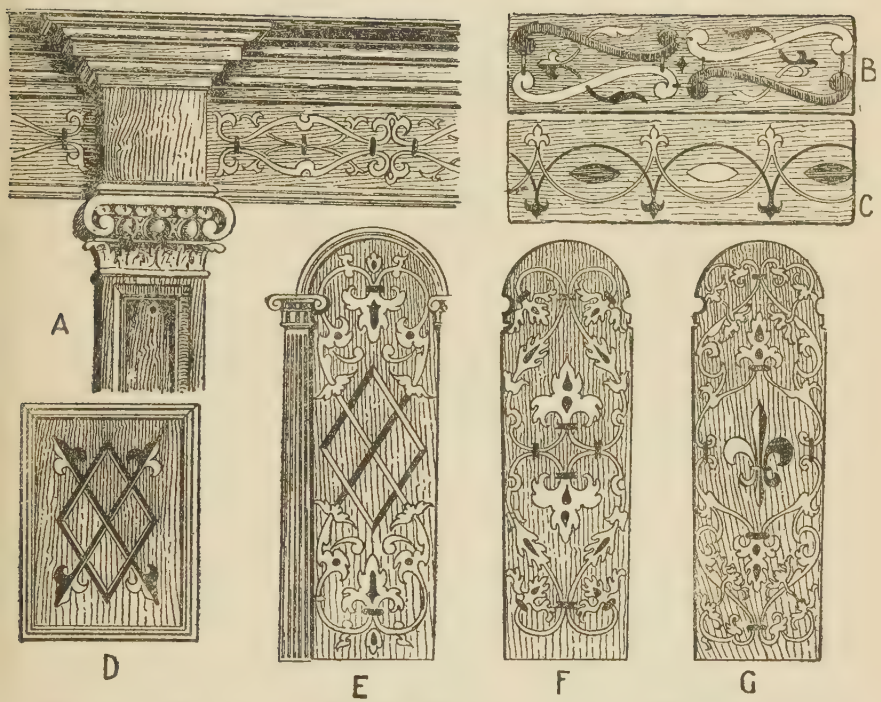


FIG. 17. DETAILS OF THE PANELLING FROM SIZERGH CASTLE, WESTMORLAND.

Second half of 16th Century.

The panelling is of oak, and is inlaid with poplar and bog oak. A. Semi-Ionic capital and portion of the inlaid frieze. B. Inlay beneath the arcaded panels. C. Treatment of another portion of the frieze. D. Small geometrically inlaid panel involving the fleur-de-lys. E, F, G. Three inlaid panels in the arcaded portion.

period. In the hands of the craftsmen who, with wonderful ingenuity, fashioned them according to their own national ideas, they developed into a new style. Although the building experience of the previous decades, dominated as it was by the Gothic tradition, naturally formed the foundation on which the Renaissance spirit in this country was modelled, it was but a shadow of its former glory, and was to gradually pass away completely.

Perhaps the most striking feature of Elizabethan work was the extraordinary vigour it displayed, not only in the character of its carving and joinery, but in the general fertile nature of its design. Practically every available space was crowded with detail of one kind or another, the whole endeavour being to produce an effect of richness and magnificence. The natural effect of this overpowering flood of ideas, teeming with the inherent life and movement of the period, combined with the introduction of unfortunately misunderstood new styles, was a vigorous but rather meaningless exuberance. The application of a debased form of the classic orders was a favourite *motif*, and these were altered or elaborated at the whim of the carvers, who, although showing great ingenuity and inventiveness in handling their subjects, did not understand the governing principles of the classic style. So we find a style remarkable rather for its fertility of ideas than for its basis upon correct or traditional principles.

Typical details found in the rooms of the period are

arabesque strap work; conventional flowers and leaf work, usually barbarically vigorous in feeling; and repeat designs of various chain patterns and caryatid figures (often used in combination with degenerate renderings of the classic orders). Another favourite feature was the arcaded panel treated in a variety of ways. It was used sometimes in the form of an arch supported by pilasters, in other cases enclosing a perspective view of the interior of a hall, or simply as a decorative part of a design involving various decorative *motifs* as leaf work. In other cases double arcading was used.

The general plan of the Elizabethan house was designed on Italian lines. The hall was no longer used as a common dining-room for all classes owing to the growth of the small private dining-room, hitherto known as the winter parlour. The hall thereby lost a great deal of its importance, although in the large mansions it was still built of stately proportions, and was probably used for banquets on special occasions.

A view of the hall at the Charterhouse, London, is shown in Fig. 18, which illustrates the way in which the Elizabethan hall was treated. This hall, although of earlier date, was refitted in the second half of the 16th century, the Renaissance roof and the screen being added. The fireplace was built in 1603. The Gothic windows, however, were retained. The screen is a good example of Elizabethan work, and a close view of the details is

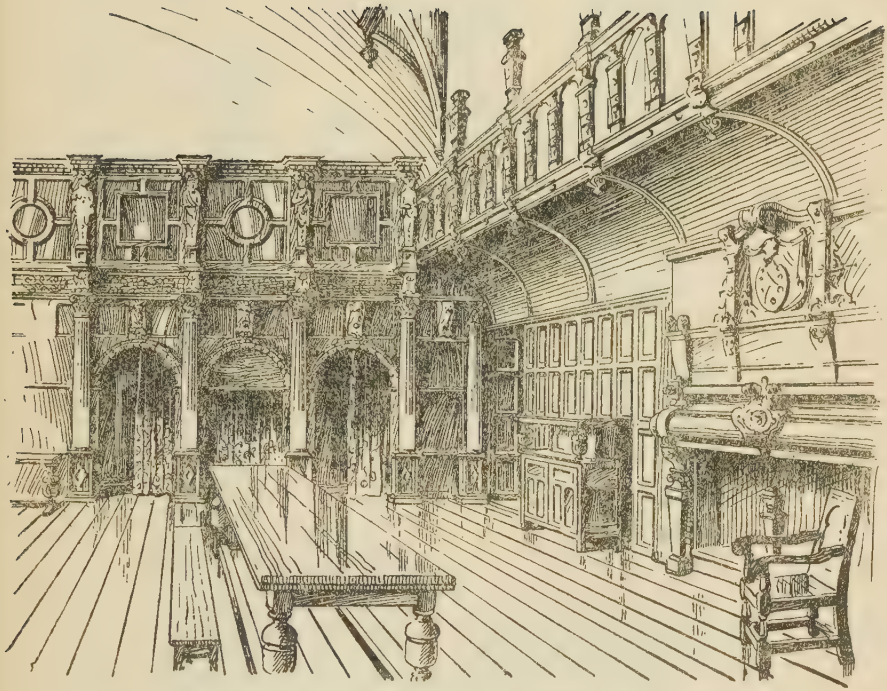


FIG. 18. THE GUEST HALL, CHARTERHOUSE, LONDON.

Second half of 16th Century.

The screen at the far end of the Hall is a typical example of Elizabethan work. The fluted columns have Corinthian capitals and are surmounted by boldly carved caryatid figures, a common feature of the second half of the 16th century. The coved gallery to the right is a somewhat later addition.

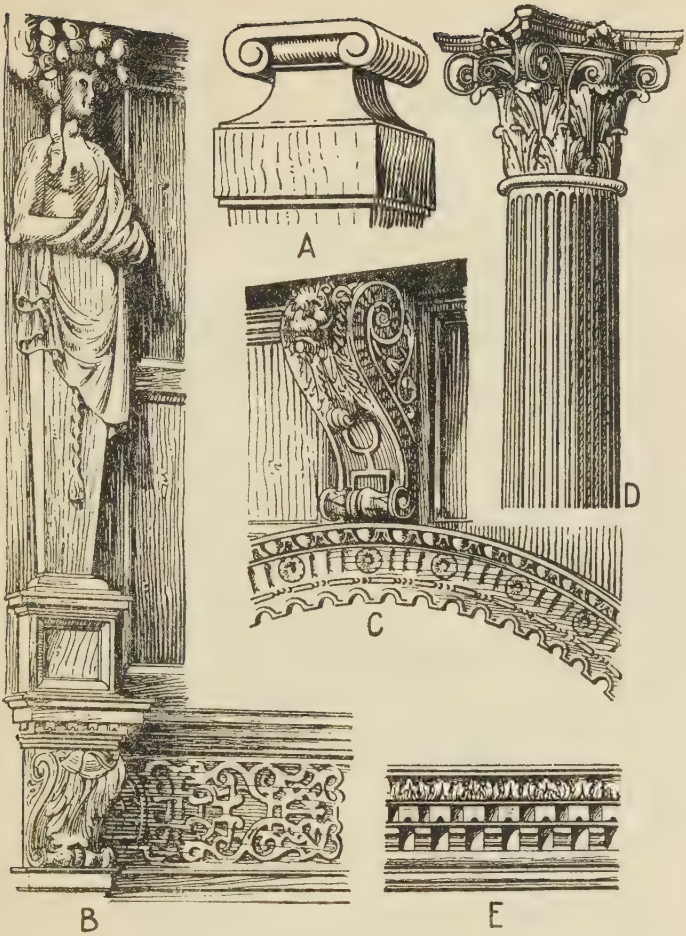


FIG. 19. DETAILS FROM THE GUEST HALL, CHARTER-HOUSE, LONDON.

Second half of 16th Century.

A. Capital of one of the fireplace pilasters derived from the classical Ionic capital. B. One of the caryatid figures on the upper portion of the screen. C. Portion of one of the semicircular arches and a corbel carved in the form of a lion's mask. D. A Corinthian capital and column supporting the caryatid figure shown at B. E. Detail of the carved cornice moulding.

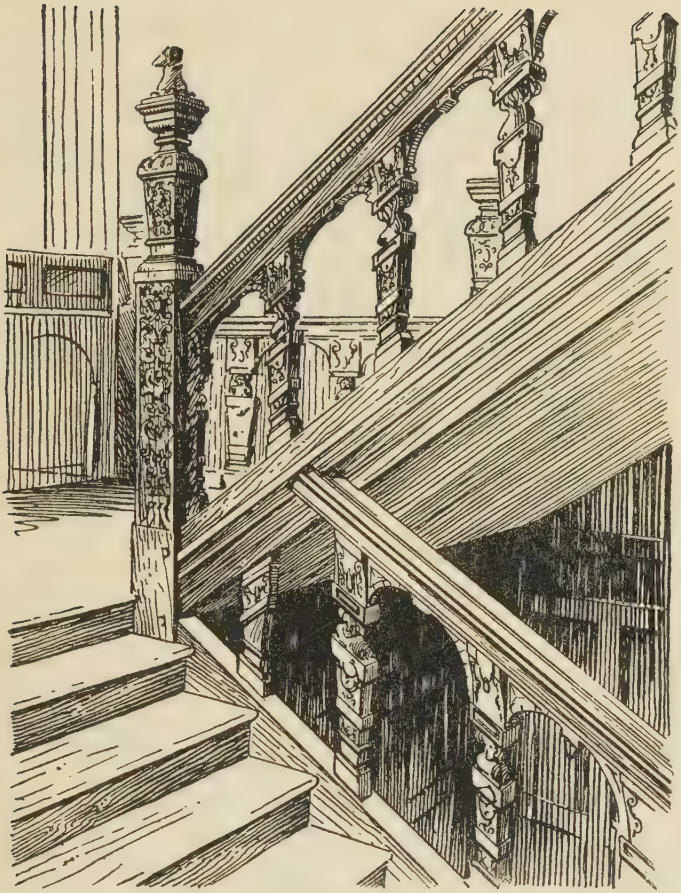


FIG. 20. STAIRCASE AT THE CHARTERHOUSE, LONDON.

Second half of 16th Century.

A typical dog-legged staircase of Elizabethan times which embraces many of the characteristic features of that period in the heavy carved newels surmounted by square finials, the arcaded balustrade, the caryatid figures, and the heavy hand-rail and carriage-piece.

given in Fig. 19, in which the caryatid figures mounted on pedestals, the free forms of the Ionic and Corinthian capitals, the strap work and the lion mask, all typical of the period, are clearly shown.

The increased desire for privacy which had been an all-important factor in house planning during the previous centuries, and had resulted in the building of numerous small bedrooms and withdrawing-rooms, robbed the hall of its rôle as a place for general and common amusement, so that the hall was now more of an entrance and state reception-room than in any sense a living-room.

Fig. 22 is characteristic of a withdrawing-room of the period, and contains many interesting features, particularly in the use of a varied scheme of panelling involving large panels subdivided into five smaller panels and double arcading. The room is partially lighted by a bay window situated in the recess shown to the left. This recess is headed by a flat-pointed arch supported by wide pilasters decorated with flutes and surmounted by semi-Ionic capitals. Enlarged details of the panelling are seen in Fig. 23 at A. B, Fig. 23, shows one of the caryatid figures carved on the stone mantelpiece, and C, one of the vases situated just above the cornice. The frieze is of plaster, and consists of a series of panels modelled with various Renaissance details, such as medallions, scrolls, and leaf work. The smaller panels are filled with heavy swags of fruit and leafage. This room should

be compared with that at Thame Park (Fig. 10), when the development will be at once noticeable. At Thame the panels are small and placed regularly in unbroken stretches, whilst the ceiling is plain with simple moulded ribs forming a series of squares. The whole appearance is rather one of reticence. On the other hand, at Lyme, although many of the details are derived from the same source as those at Thame, and are but a development of the same ideas with less evidence of the Gothic tradition, the whole tends to present an appearance of display and elaboration. Despite this tendency to overcrowding, Elizabethan rooms are extremely quaint and attractive, and in some respects are more picturesque than the more studied and refined rooms of the following century.

A room panelled and decorated during the Elizabethan period is illustrated in Fig. 16, and exemplifies another form of decoration practised by the Elizabethans in its inlay. The upper panels are in the form of a series of arcades subdivided by smaller arcades, while the lower portion has the favourite five-panel treatment. The outstanding feature is the inlay, which is wonderfully complex and varied. Fig. 17 shows several of the panels and portions of the frieze, from which it will be seen that they are for the greater part filled with arabesque strap and floral work designs, with occasional geometrical patterns. The whole of the inlay is cut in the solid—*i.e.*, the groundwork of oak is cut away to a depth of about

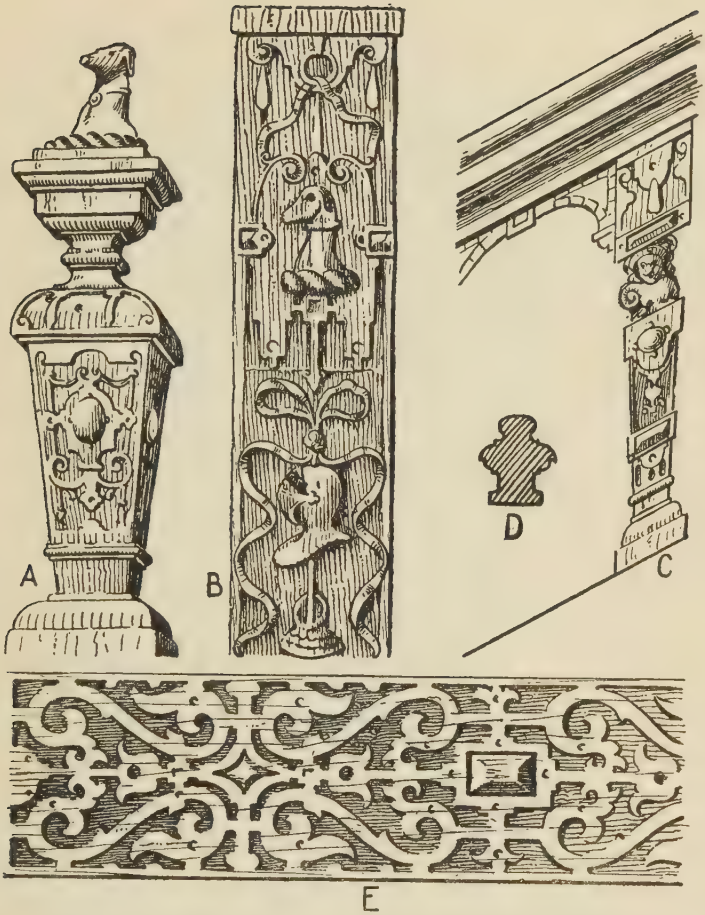


FIG. 21. DETAILS OF THE STAIRCASE AT THE CHARTERHOUSE, LONDON.

Second half of 16th Century.

A. The square finial surmounting the newel. B. Part of the carving on a newel. C. The arcaded balustrading, showing the small caryatid figure. D. Section through the hand-rail. E. Strap work carving on the upper landing.

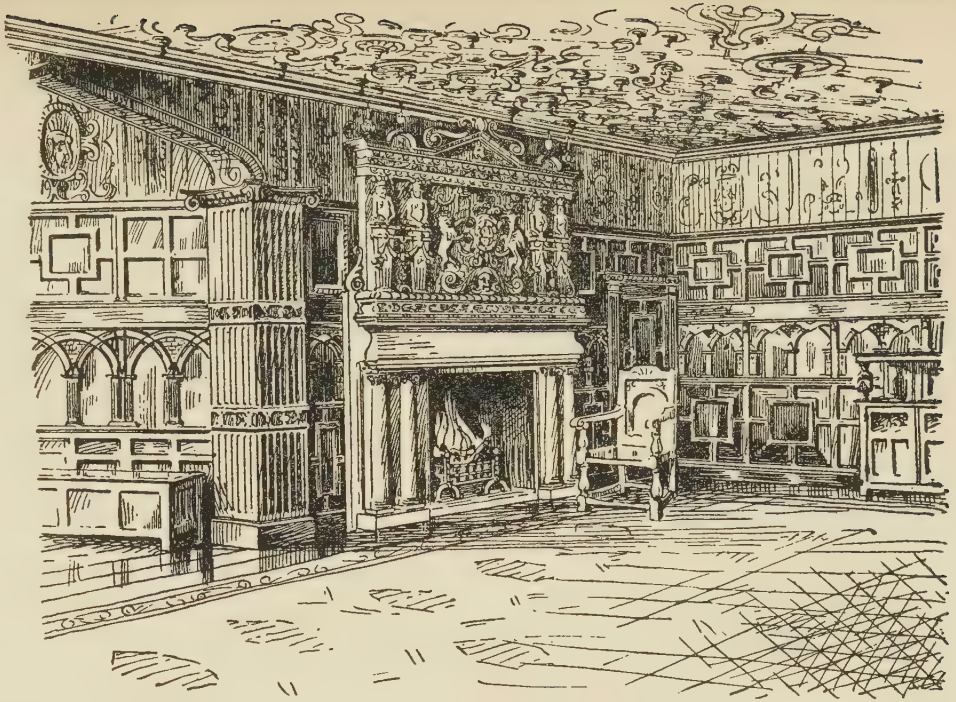


FIG. 22. LYME PARK, CHESHIRE.

Second half of 16th Century.

An extremely ornate Elizabethan room with oak panelling, the centre panels of which are treated with a series of interlacing arcades. The fireplace is of stone, and is carved with the Royal Coat of Arms. The plaster ceiling and frieze are of a very intricate strap work design.

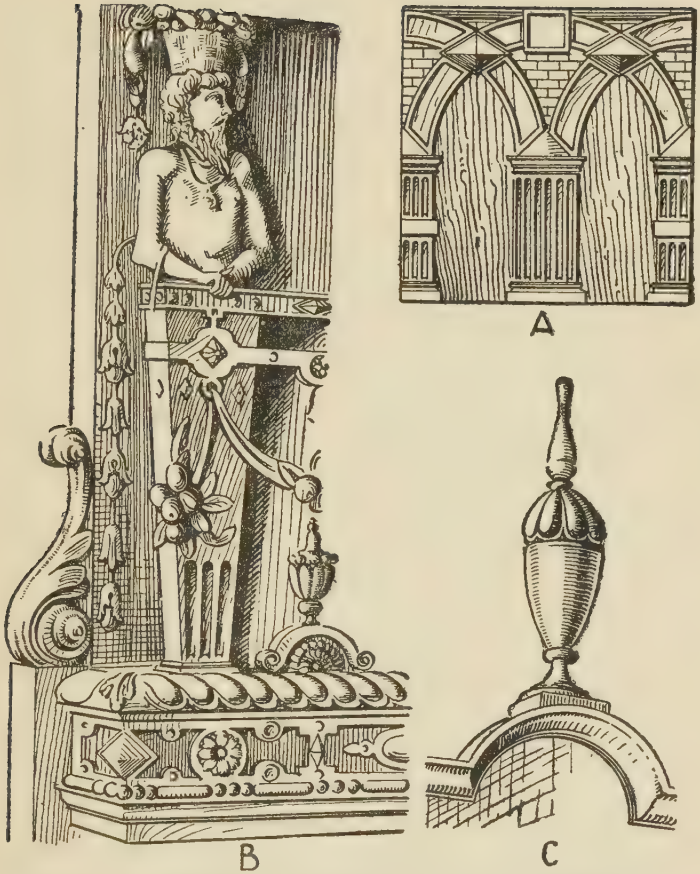


FIG. 23. DETAILS FROM LYME PARK, CHESHIRE.

Second half of 16th Century.

A. A portion of the double arcading in the panelling. B. A caryatid figure bearing on its head a basket of fruit. A portion of the carved plinth supporting the figure is also shown. C. One of the carved vases surmounting the mantelpiece.

⅛ inch, and the inlays of poplar and bog oak let in. The entrance to the room is through a small lobby built in one corner of the room, as shown in Fig. 15. Its treatment is quite different to that of the remainder of the room, and has led to the supposition that it was the final detail of the room to be erected.

Lobbies such as this were in use throughout the 16th and in the early part of the 17th century, being sometimes used to assist in the exclusion of draughts. They were also convenient when the room was approached by a small spiral newel staircase. The ceiling is quite typical of those in use at this period in smaller rooms. They were usually flat, or in some cases semi-elliptical, and were finely modelled to form designs consisting of series of moulded ribs arranged in various patterns, usually of a geometrical character. These designs, in which hanging pendants and bosses took an important place, as in the room of Sizergh Castle, were usually very intricate, and their excellence of workmanship will be better appreciated when it is realised that they were modelled *in situ*.

Portions of two chimney-pieces now assembled at the lodge at Kenilworth Castle are shown in Fig. 24, which presents an extremely quaint appearance. It will be noticed that the lower stone portion has lost the Gothic shaping above the fireplace opening, although the pilasters retain many Gothic features. An enlarged view of the central panel is shown in Fig. 25.

The practice of designing a number of rooms leading one into the other was in a large measure dropped during the period, and the use of long corridors or galleries became general. These were built of great length, and made access to the rooms possible without the necessity of first traversing others in order to reach them. This innovation was the cause of the elaboration of the staircases, which assumed a degree of dignity hitherto unknown. Small newel staircases became obsolete, although they were occasionally used in early Elizabethan times for the secondary staircases of houses similar to that illustrated in Fig. 26.

Although of Gothic formation, this shows an advancement in that the treads and risers consist of separate boards. The more usual form consisted of fine well or dog-legged stairs with straight flights and wide landings. Early examples of these straight stairs were constructed with solid wooden blocks built between two walls, and were often quite free of ornamentation. Fig. 27 is a good example.

Indeed, the late Tudor Gothic and the early Elizabethan periods represented the transitional period of the staircase during its change from being a tolerated necessity to becoming an important feature in the house. The whole structure became wider and more imposing in every respect, and assumed a very decorative aspect. In its construction the solid wooden blocks were discarded, and

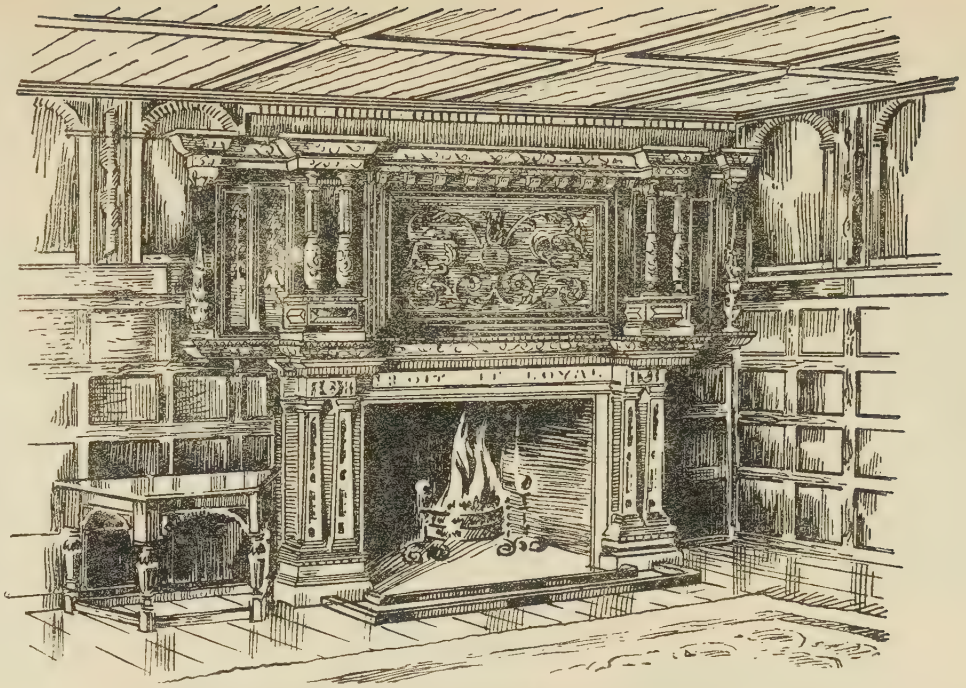


FIG. 24. CHIMNEY-PIECE FROM KENILWORTH CASTLE.

Second half of 16th Century.

This structure stands in the Gatehouse and was probably removed from the Castle The somewhat incongruous appearance is owing to the upper wooden portion and the lower stonework having been originally quite separate pieces, although they are of about the same period.

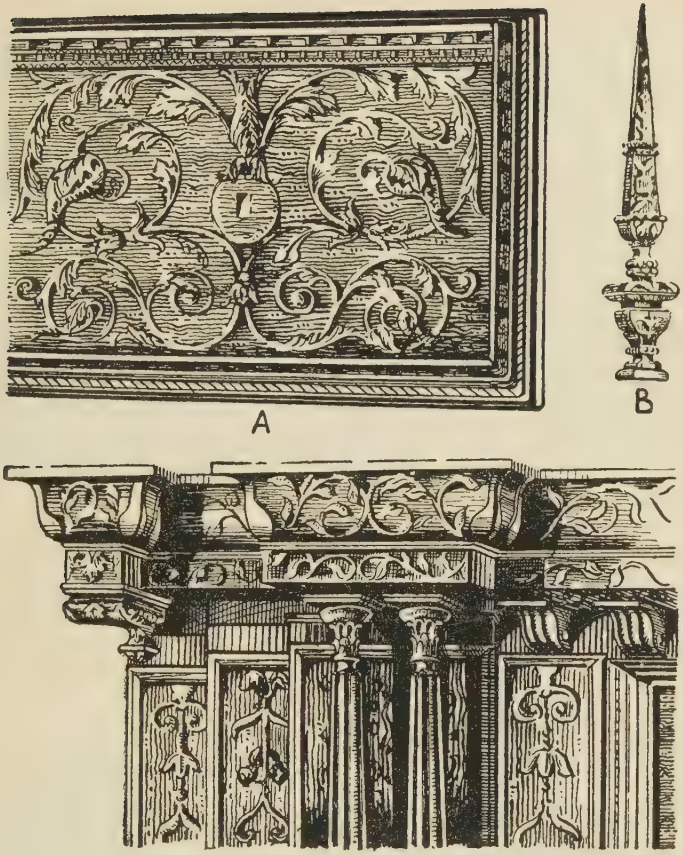


FIG. 25. DETAILS OF THE CHIMNEY-PIECE FROM KENILWORTH CASTLE.

Second half of 16th Century.

A. The centre panel consisting of a flowing design of acanthus leaf work surrounded by a heavily carved frame. B. One of the flanking finials. It is square in section, and is carved with conventional leaf work. C. The carved cornice and the capitals of the supporting columns.

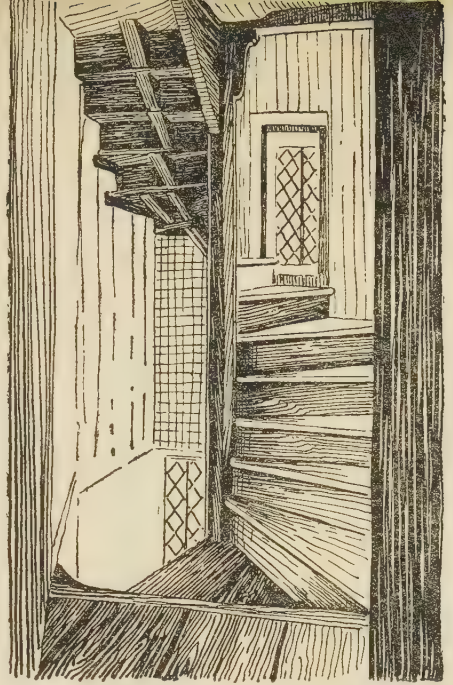


FIG. 26. OAK NEWEL STAIRCASE FROM BRECCLES HALL, NORFOLK.

Middle 16th Century.

The steps are composed of separate treads and risers, and are housed into a central column or newel.

FIG. 27. OAK STAIRCASE FROM BRECCLES HALL, NORFOLK.

Middle 16th Century.

An early example of a staircase having a straight flight. The steps consist of solid blocks of oak closed at both sides by the walls.

the steps were composed of separate treads and risers framed between outer strings. The treatment of balustrades was varied. Sometimes they consisted of a series of turned balusters. A number of arcadings formed by short square pillars were often fashioned into a free resemblance of the classical orders, and joined at the top with depressed arches. In later examples the whole side was filled in with thick panels pierced through and carved in the form of arabesque strap work.

Fig. 20 shows a fine staircase of the second half of the 16th century at the Charterhouse, London. The wide handrail is supported by square cut balusters in the form of pedestals surmounted by caryatides, and joined at the top with arcading. The heavy square newel capped by a finial is a feature to which the Elizabethans confined themselves almost exclusively. The arcading is continued at both sides of the stairs, that on the wall side being filled in with panels. Closer views of the details are shown in Fig. 21; the inclusion of family crests in the design (in this case a hound's head) was a common feature.

Stone staircases with straight flights were also so built although the more usual type were constructed of wood.

IV

THE EARLY JACOBEAN PERIOD

1600–1620

THERE was a very close affinity between the Elizabethan and early Jacobean periods, and the two really form one continuous style in which the profusion and over-elaboration of the former period became modified during the first twenty years of the 17th century.

The general system of house planning was very similar to that in the previous reign, although an attempt to produce a more ordered arrangement of rooms was apparent. The true spirit of the Renaissance, however, was not yet properly understood, and the general misapplication of the decorative details continued. The classical orders were freely used, but were by no means understood, and the early part of the 17th century was really the last phase before the work came under the influence of individual designers, who, having studied and realised the true principles of classic design, were able to lift it from the vague and generally inconsistent character

FIG. 28. DETAILS OF A MANTELPIECE FROM THE OLD PALACE AT BROMLEY-BY-BOW, MIDDLESEX.

Early 17th Century.

A. The Royal Coat of Arms of James I. The carving is very bold, and is modelled in high relief. B. The finely modelled mask beneath the coat of arms. C. One of the four figures carved on the rounded shelf. D. The left-hand caryatid figure supporting the shelf.

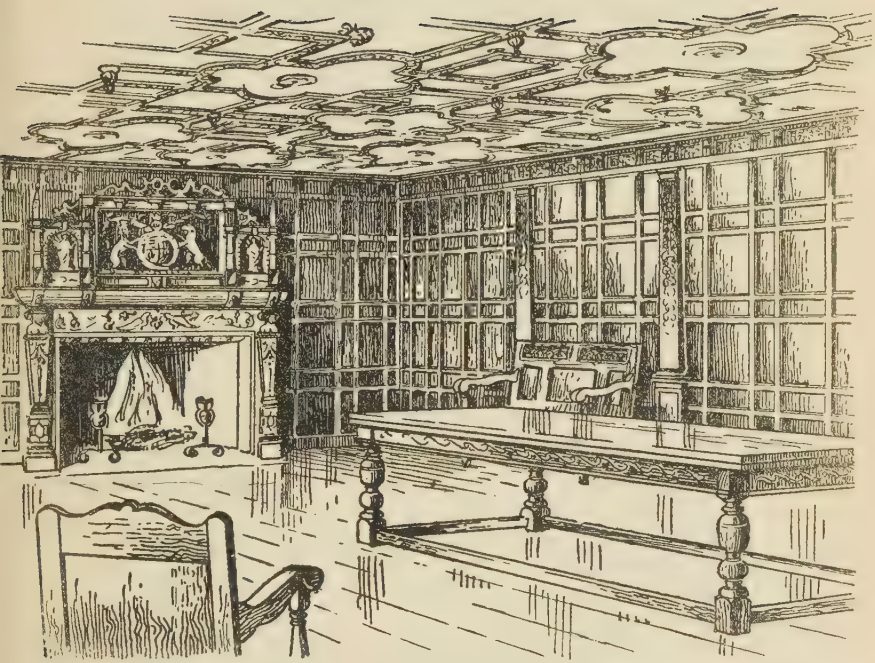


FIG. 29. ROOM FROM THE OLD PALACE AT BROMLEY-BY-BOW, MIDDLESEX.

NOW IN THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON.

Early 17th Century.

The panelling is divided at intervals by pilasters, and an interesting feature is the arrangement of panels of varying sizes. The fireplace forms a striking feature in the room and consists of an overmantel supported by pedestals surmounted by caryatid figures. The opening is of stone.

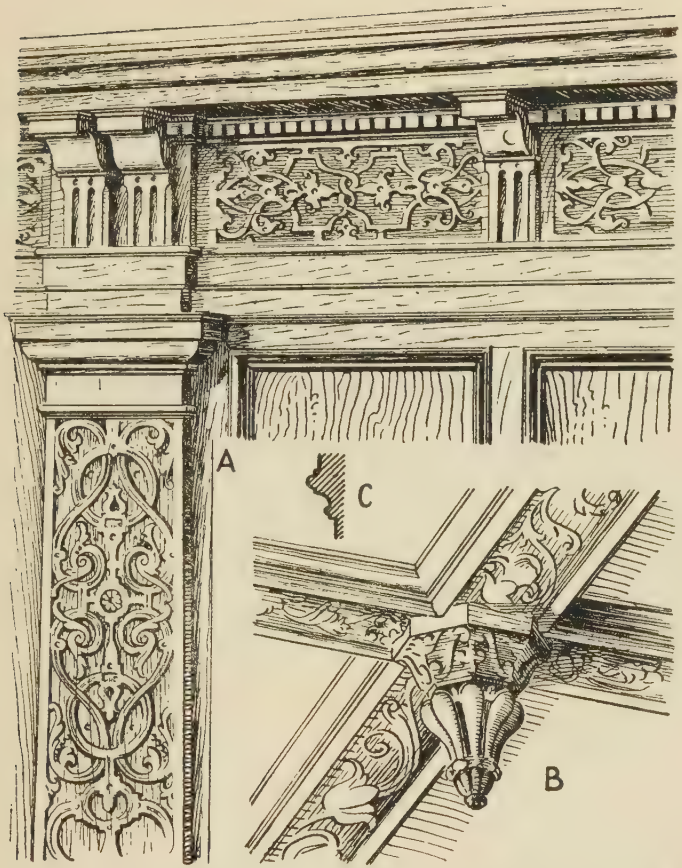


FIG. 30. DETAILS FROM A ROOM IN THE OLD PALACE AT BROMLEY-BY-BOW, MIDDLESEX.

Early 17th Century.

A. The cornice moulding, carved frieze, and pilaster of the panelling. B. A pendant at the intersection of the ribs in the plaster ceiling. C. Section through panel moulding.

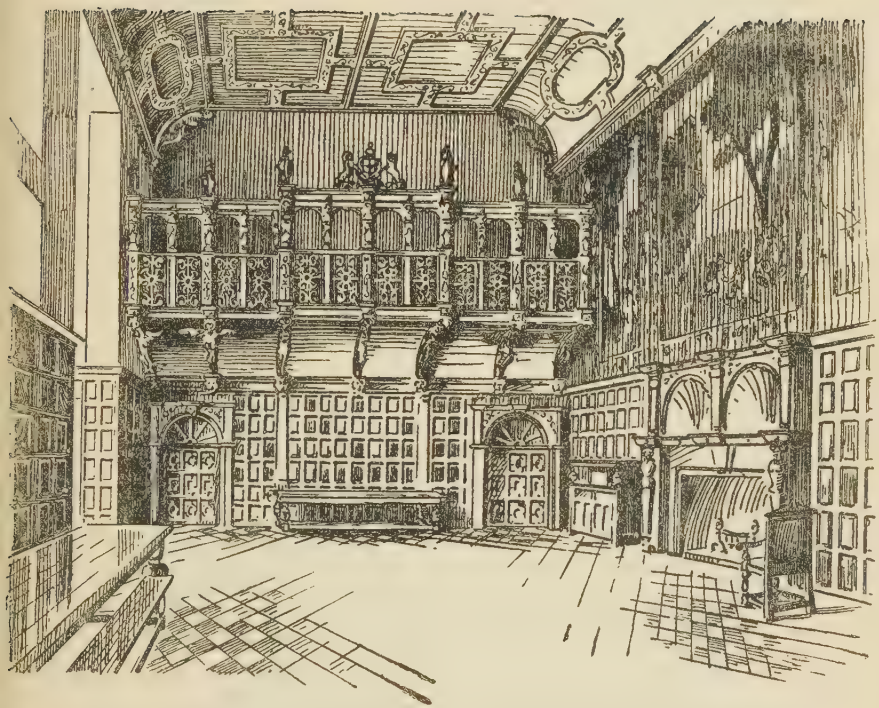


FIG. 31. THE HALL AT HATFIELD HOUSE, HERTFORDSHIRE.

Early 17th Century.

An example of an early Jacobean hall. The gallery is decorated with a series of caryatid figures. The ceiling is of plaster, and is now painted. The mantelpiece is of a later date.

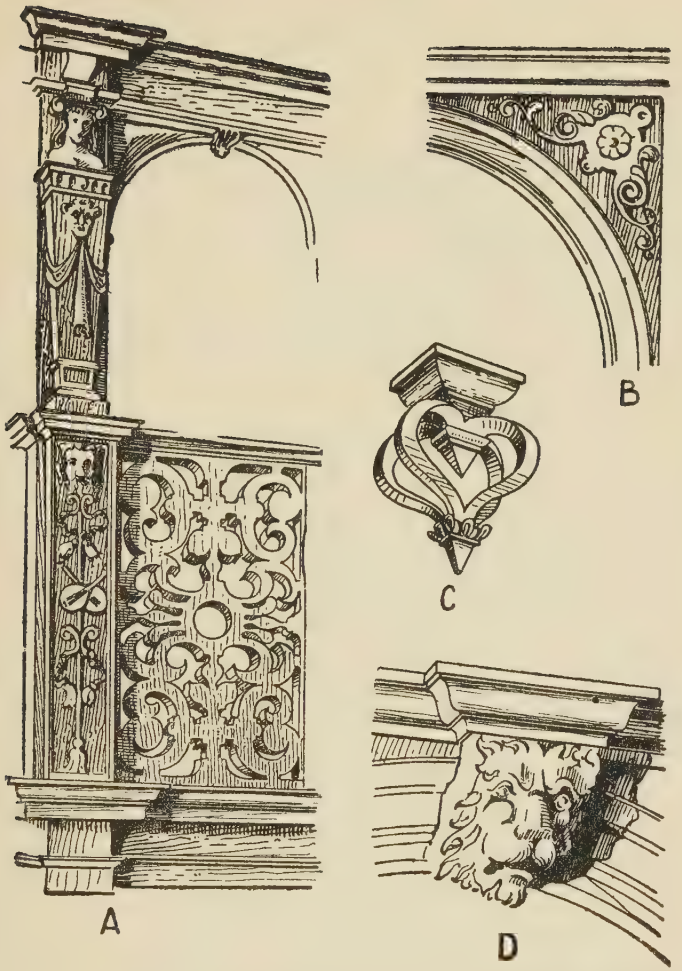


FIG. 32. DETAILS FROM THE HALL AT HATFIELD HOUSE, HERTFORDSHIRE.

Early 17th Century.

A. Detail of the gallery showing one of the caryatid figures and the arcading. The scrolled strap work is of a later date. B. Treatment of the spandril above the doorway. C. One of the pierced wooden pendants beneath the gallery. D. A lion's mask carved in stone.

of the work of the second half of the 16th and early 17th centuries.

In large mansions the hall was still continued as a traditional feature rather than as having any great use as a dining hall. The great hall at Hatfield (Fig. 31) is typical of the Jacobean period, in which the tall windows of the bay, reaching practically to the ground, are of the square mullion type. The rounded arches seen over the doors at either side of the hall are characteristic of the period, and were *motifs* considerably used for smaller details, such as the headings of panels. They are repeated in the arcading above the screen, and their details are shown at A, Fig. 32. These may be compared with the side gallery in the Charterhouse (Fig. 18), and with the staircase (Figs. 20 and 21). Beneath the arcading is a balustrading formed by a series of panels pierced through in the form of arabesque designs of scroll work, a feature which was often employed in the balustrading of staircases of the period. (This strap work at Hatfield is, however, of a later date.) A good example occurs at Aston Hall, Warwickshire. The use of the caryatid figures is continued, and the lower supporting pedestals are carved with masks.

The panelling is divided into sections by pilasters, and the panels are bevelled at the edges, forming a raised centre. The ceiling has lost its original exposed timber character, and has become the flat plaster type used so

frequently in the smaller rooms in the last half of the preceding century.

An example of the expanded use of the arcaded panel is afforded in Fig. 35, in which the whole panelling is treated with this form of decoration.

As was usual at the period, the panelling is broken up at intervals with pilasters which are carved with chain strap work enclosing rosettes and conventional leafage. The mantelpiece is of stone, in which the retention of the Gothic arching above the opening is noteworthy. The capitals to the pilasters, as seen in C, Fig. 36, are doubtful adaptations of the classic Corinthian, whilst the frieze above is modelled with crude grotesques. Enlarged portions of the panelling are seen in A and B, Fig. 36.

A room showing considerably more restraint can be seen in South Kensington Museum, and comes from the old palace at Bromley-by-Bow, Middlesex (Fig. 29). The general design appears to have been more carefully considered in this case. The panelling is taken up to the full height of the room, and, as usual, is subdivided by pilasters carved with strap work. The latter are surmounted by Doric capitals, seen more clearly at A, Fig. 30, in which can also be noticed the flowing and interlacing strap work with which it is carved. The wooden panelled frieze is carved with designs of a similar character, and is divided at intervals by curved brackets. An interesting feature of the panelling is that the mouldings are raised

FIG. 33. STAIRCASE AT HATFIELD HOUSE, HERTFORDSHIRE.

Early 17th Century.

A massive staircase with carved newels surmounted by finials supporting figures. The balustrading is composed of pedestal-shaped uprights joined with arcading.

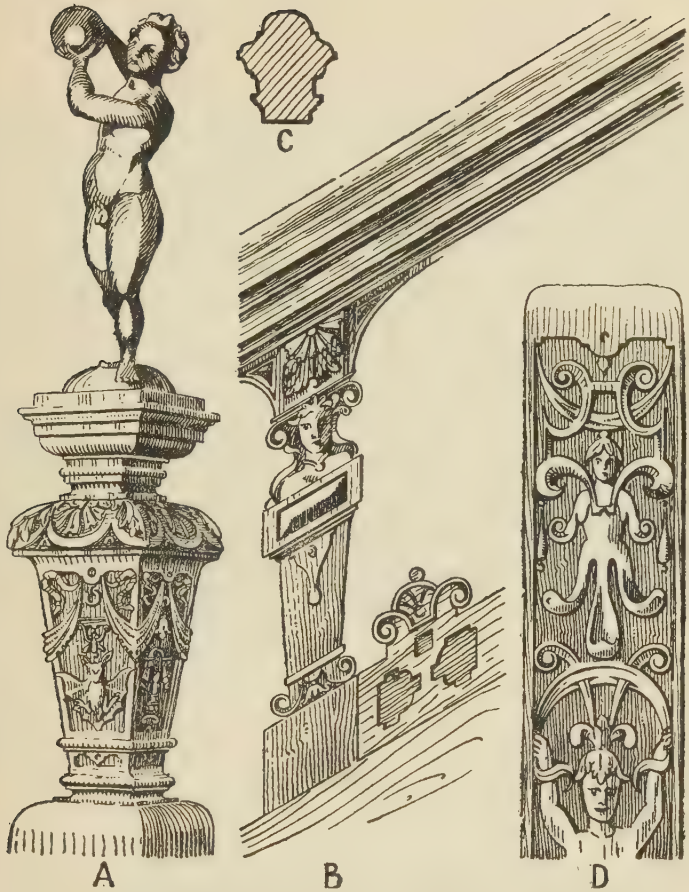


FIG. 34. DETAILS OF THE STAIRCASE AT HATFIELD HOUSE, HERTFORDSHIRE.

Early 17th Century.

A. Carved wooden figure of a boy standing upon the finial of the foremost newel. B. One of the caryatid figures and portion of the arcading supporting the hand-rail. C. Section through the hand-rail. D. Carving on one of the newels, showing the English rendering of the Renaissance.

FIG. 35. ROOM IN QUENBY HALL, LEICESTERSHIRE.

First half of 17th Century.

A very decorative Jacobean room with arcaded panelling and stone mantelpiece. The ceiling is of plaster and consists of a design of interlacing patterns decorated with conventional leaf work.

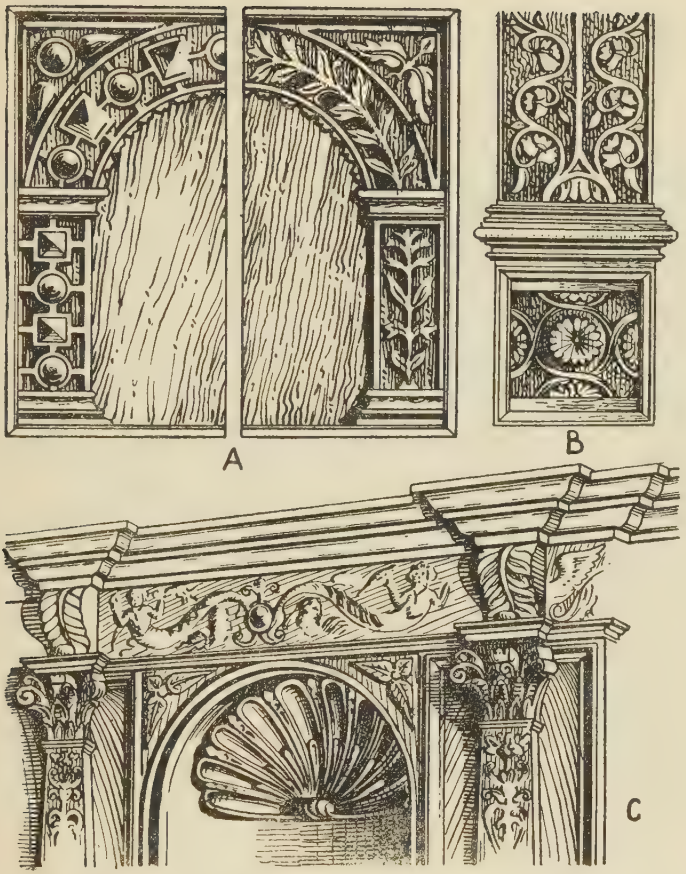


FIG. 36. DETAILS FROM QUENBY HALL, LEICESTERSHIRE.

First half of 17th Century.

A. Two halves of the arcaded panels. That to the left is carved with bosses and studs on a ground of chain strap work. B. The strap and floral carving on the pilasters. C. The grotesque stonework of the frieze of the mantelpiece and the semi-Corinthian capitals.

FIG. 37. THE BROWN GALLERY, KNOLE, KENT.

Date 1605.

The gallery is lighted by the windows seen in the right-hand wall, and also by a large bay window situated at the near end of the gallery. The panelling is broken at intervals by semi-Doric pilasters.

above the surface of the framework shown at C, Fig. 30, and continued on all four sides of the panels. A portion of the plaster ceilings is shown at B, Fig. 30, and shows one of the pendants positioned at the intersection of the ribs, which are slightly rounded on their faces.

The outstanding feature of the room is the fireplace, which consists of a carved stone opening with a flat lintel and a wooden overmantel of elaborate design. The central panel is vigorously carved with the coat of arms of James I, more clearly seen at A, Fig. 28, from behind the top of which sprays of acanthus leafage are sprung. The whole is deeply carved and well modelled. On either side of the centre panel are coved niches containing carved figures standing on a base on which are placed semi-Ionic pillars. The base is continued beneath the coat of arms, and is centralised by the mask seen at B, Fig. 28. The figure C is one of four carved on the supporting shelf, while the caryatid figure D is one of the two superimposed above the supporting pilasters reaching to the floor.

The use of the long gallery in large mansions, as mentioned in the Elizabethan chapter, was continued in the present period for the purpose of exercise, and often as a picture gallery. Fig. 37 is the Brown Gallery at Knole, Sevenoaks, and is typical of the Jacobean period. Details of the mantelpiece are shown in Fig. 38. The

lintel of the stone opening, B, is carved with grotesque figures and mythical beasts, while the edging is decorated with a chain pattern of squares and rounds. The upper wooden portion is in the form of two recessed panels surrounded by a wide rounded moulding, and flanked by semi-Ionic pilasters.

The elaborate staircases introduced during the Elizabethan period formed a feature of Jacobean mansions. That at Hatfield (Fig. 33) is a good example of its kind. The heavy newels (Fig. 34) may be compared with the Elizabethan staircase at the Charterhouse (Figs. 20 and 21).

A smaller staircase, although elaborate, is that in Fig. 39, in which the finials are surmounted by carved animals in a similar way to the Hatfield example. The whole treatment, although bold and vigorous, is somewhat barbarous and of heavy proportions. Enlarged details are shown in Fig. 40, A being the carved lion on the foremost newel, and D the double "S" scroll carving of the newel. "S" scroll work, with the ends carved in the form of leafage, was a favourite *motif* of this and the later Elizabethan periods. B shows the carved handrail and the turned baluster, and C is a section through the former.

A lighter staircase in which the square newels are replaced by turnings is illustrated in Fig. 41. The balusters are also considerably lighter, as shown in detail

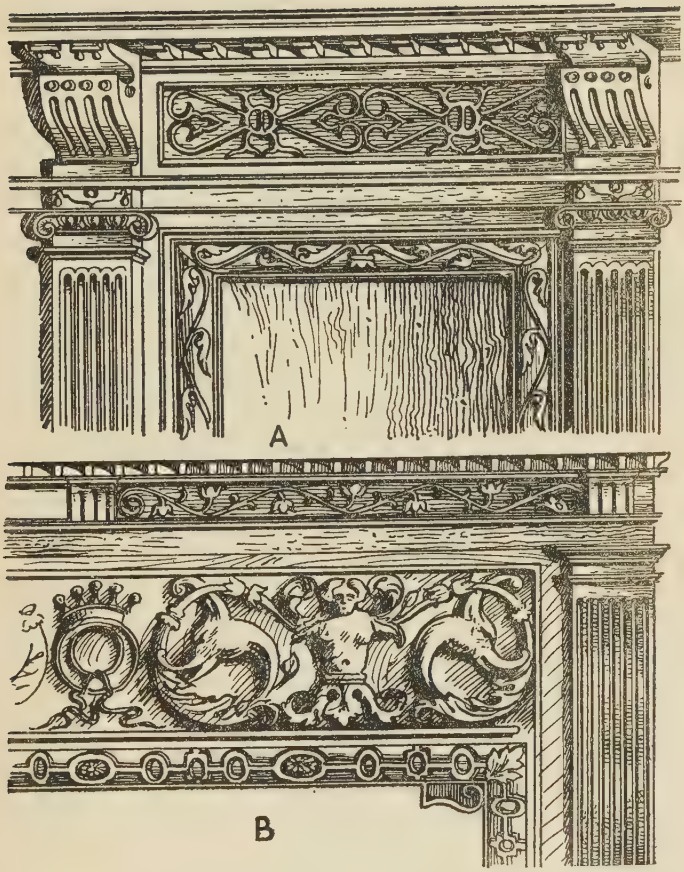


FIG. 38. DETAILS OF THE FIREPLACE IN THE BROWN GALLERY, KNOLE, KENT.

Date 1605.

A. The cornice moulding and strap carved frieze, and a portion of the upper panels.
B. Carving on the stone lintel of the lower portion.

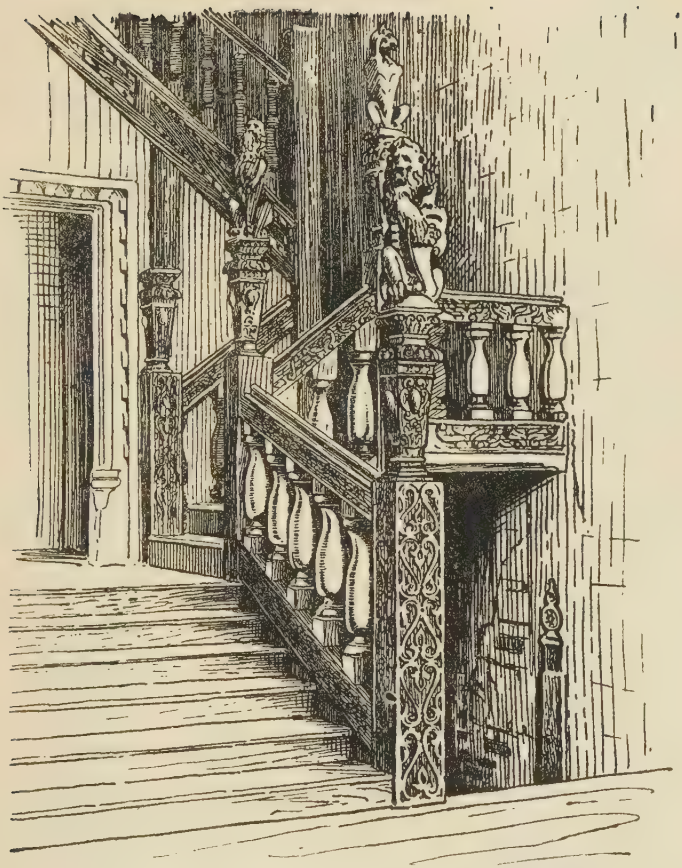


FIG. 39. STAIRCASE AT BEACHAMPTON FARM.

Early 17th Century.

An elaborate and rather heavy staircase, probably removed from a larger house. The carved figures on the finials are characteristic of both the Elizabethan and early Jacobean periods.

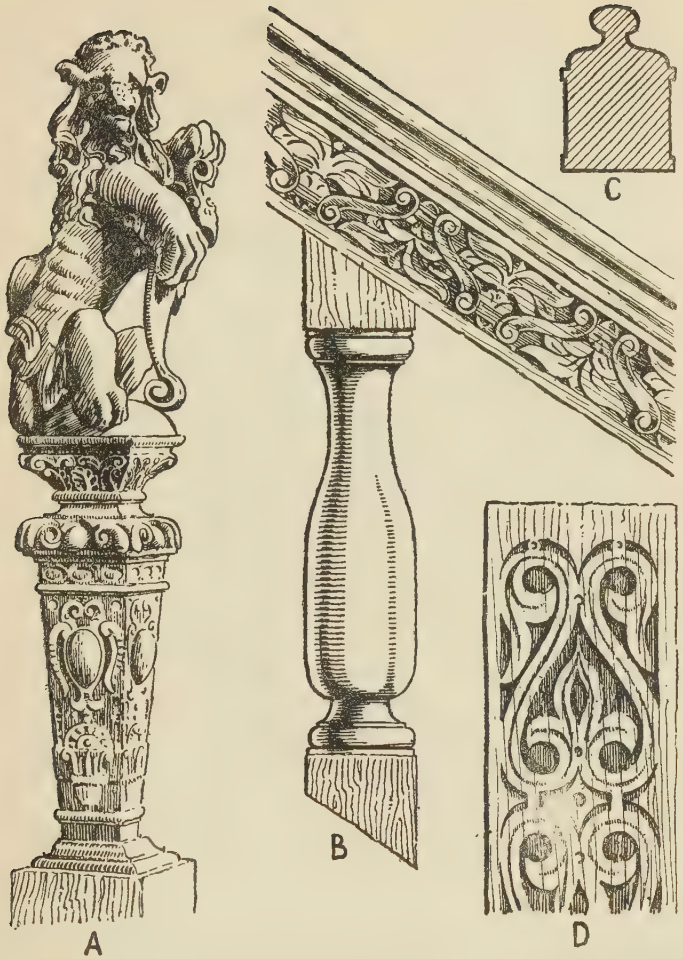


FIG. 40. DETAILS OF THE STAIRCASE AT BEACHAMPTON FARM.

Early 17th Century.

A. The carved lion grasping a shield and the finial. B. The hand-rail carved with flat scrolls and leaf work, and a baluster. C. Section through the hand-rail. D. The double "S" scroll carving on the newels.

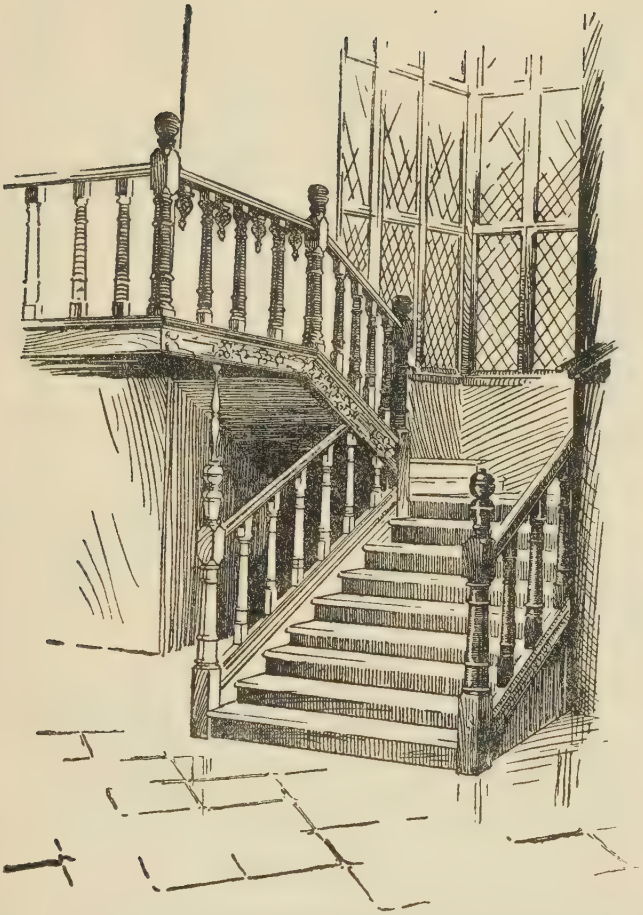


FIG. 41. STAIRCASE IN THE STRANGER'S HALL, NORWICH.

First half of 17th Century.

A considerably lighter form of staircase than those previously illustrated. The newels and balusters are comparatively light, and are turned to a fairly simple contour.

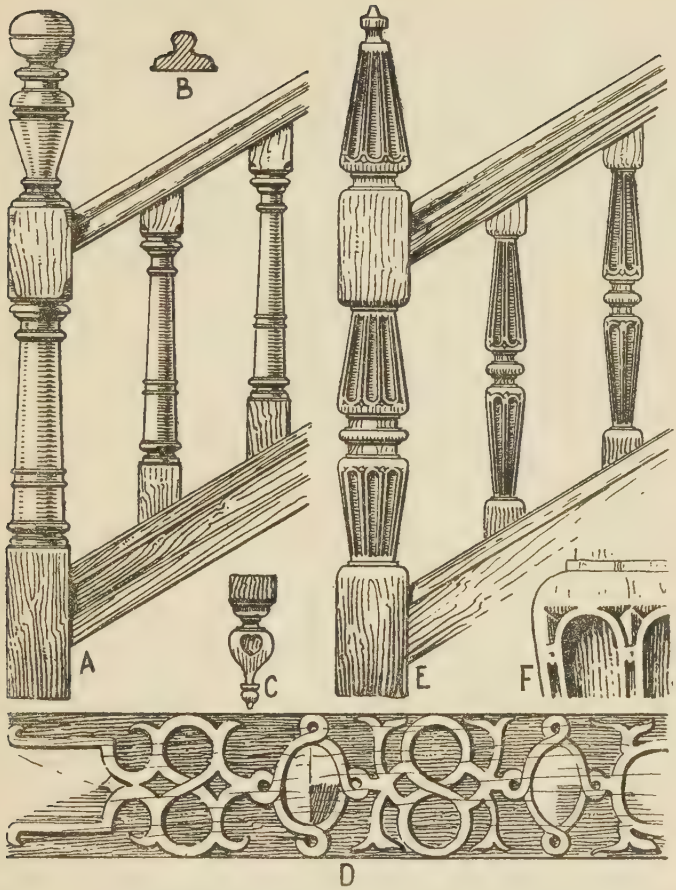


FIG. 42. DETAILS FROM STAIRCASES AT THE STRANGER'S HALL, NORWICH (A TO D), AND AT THE COURT HOUSE, EAST QUANTOCKSHEAD, SOMERSET (E TO F).

First half of 17th Century.

A. The turned newel and balusters. B. Section through the hand-rail. C. A square pendant. D. Strap carving on the outer string. E. The square, fluted newel and balusters. F. Close view of the upper termination of the flutes.

at A, Fig. 42. The outer string is carved with strap work in the form of semi-chain patterns, D, Fig. 42.

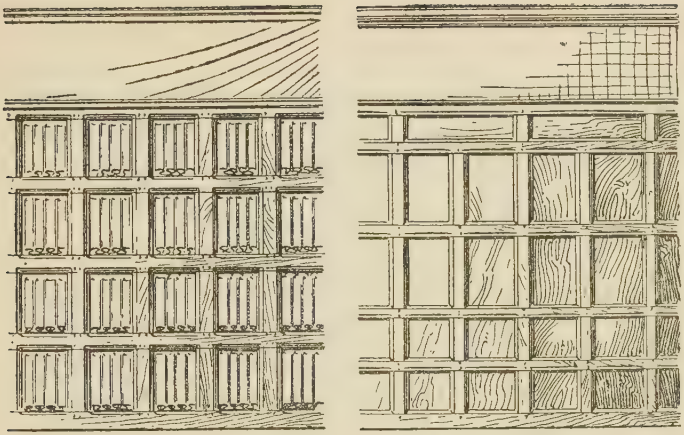
The details of the staircase from the court house at E and F, Fig. 42, show another of the quaint designs evolved in the Jacobean period, and serve to illustrate the extraordinary inventive powers at work during the period.

V

PANELLING

PANELLING was probably first used in this country during the 13th century, although very little of the work of the early Gothic periods has survived to the present time. The primitive form probably consisted of vertical boards nailed to the wall with their edges overlapping, and having a plain capping moulding at the top. The more generally recognised form was framed together, and became more common towards the latter part of the Gothic period. Early panelling of this type had small panels and comparatively wide framing, the former being made of such a width that they could be cut from single boards without the necessity of joining two or more boards together. Panelling did not, as a rule, rise to the full height of the room, the upper portion being occupied by a frieze of either plaster or wood. It was made in sections in which the horizontal rails ran to the full length of each section, the vertical rails being tenoned between them, as shown in A and B, Fig. 43.

The horizontal rails were, as a rule, moulded at their



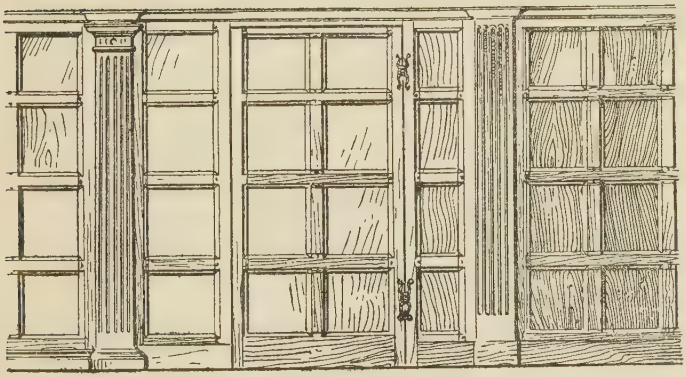
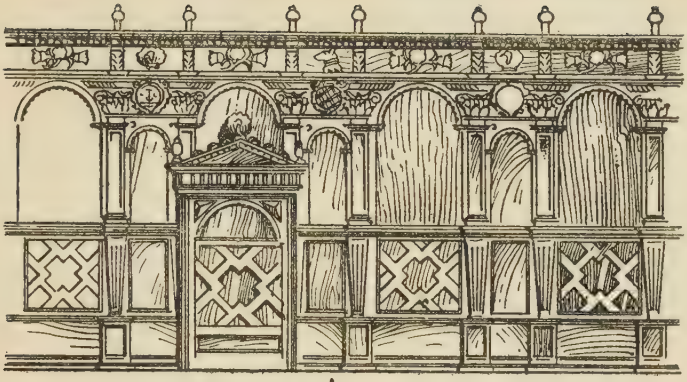
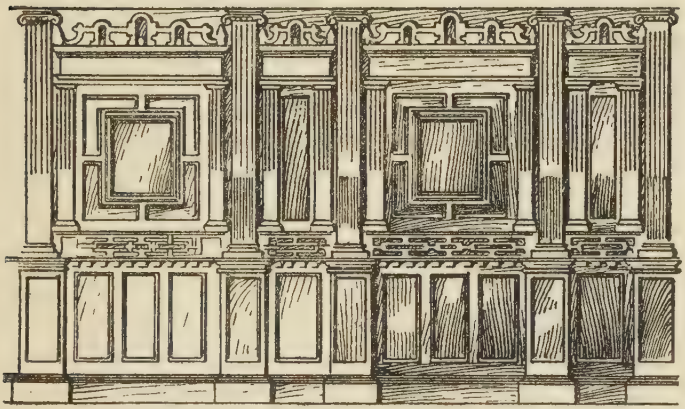


FIG. 43. CHARACTERISTIC TYPES OF PANELLING.

A. Tudor Gothic panelling, having panels carved with the linenfold *motif*. The panel mouldings are finished at the top corners with the mason's mitre. B. Plain panelling of the first half of the 16th century. C. Middle 16th-century panelling, broken at intervals by pilasters.



A



B

FIG. 44. CHARACTERISTIC TYPES OF PANELLING.

A. Elaborate Elizabethan panelling showing the use of pilasters at intervals, and arcading. B. Jacobean panelling with series of semi-Ionic pilasters.

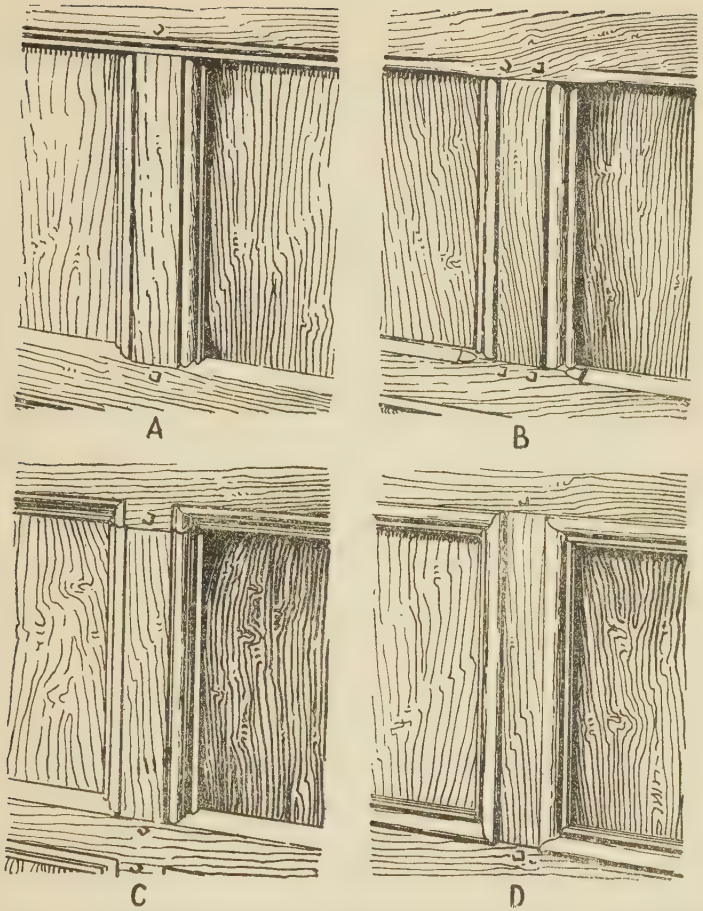


FIG. 45. THE VARIOUS METHODS EMPLOYED FOR FINISHING THE PANEL MOULDINGS AT THEIR INTERSECTION.

A. The horizontal rails are bevelled on their top edges and have a bead worked near the bottom. The uprights are thus square at the top, and are butted against the horizontal rail and cut askew at the bottom to fit over the bevel. B. The chamfers and beads on the horizontal rails are stopped at either side of the joints so that both ends of the uprights are square and are butted. C. The bottom ends of the uprights are cut similarly to those in A, and the tops finished with the mason's mitre. D. The mouldings are mitred at all four corners. A, B, and C were used contemporaneously during Tudor Gothic and Elizabethan times. D was the more usual method in the Jacobean and late Elizabethan periods.

lower edges and bevelled at the top. The vertical members were also moulded on both edges, the intersecting joints being finished in various ways. Fig. 45 shows the principal methods employed. At A the lower edge of the horizontal rail is square, the moulding consisting of a simple bead worked a short distance from the edge, so that the top end of the vertical member is simply butted against it. The lower end is cut askew to fit over the bevel worked throughout the length of the upper edge of the horizontal rail.

At B the bead is worked at the edge. In order to retain the square joint it is only worked at those places adjacent to the panels. The bottom is finished in a similar way, the bevel being stopped at either side of the joint.

A further step is shown at C, where the mason's mitre is used at the top. The horizontal moulding on the lower edge is of the same section as that on the upright rails, and is stopped at either side of the joint, and then finished off in the form of a mitre after the framing has been put together. It will be noticed in all cases that the joints are pegged, no glue being used to secure them.

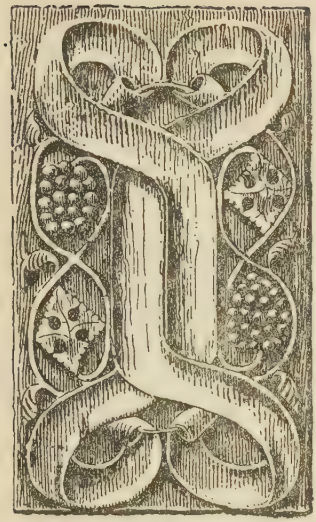
Panelling of the Gothic periods was usually made in long stretches without interruption, and was either plain or decorated with linenfold panels and other Gothic details. In the first half of the 16th century the linenfold was still a favourite feature, although in many examples

a mixture of Gothic and Renaissance details was used. In the room from Waltham Abbey, now in South Kensington, practically the whole of the panels are decorated with medallions, one of which is shown at A, Fig. 47. A and B, Fig. 46, show two favourite Gothic panels, the former consisting of interlacing straps with scrolled ends and vine carving, and B a typical linenfold panel. In C the background is filled in with a black composition.

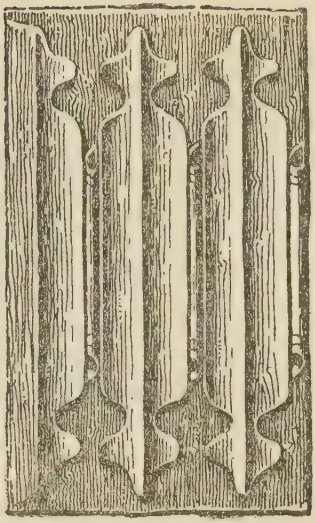
Typical portions of Tudor Gothic panelling are shown at A and B, Fig. 43, in which A is embellished with the linenfold panels.

During the Elizabethan and later Jacobean periods a prevailing practice was to break the stretches of panelling with pilasters, these being usually in the form of debased versions of the classic orders, or carved with caryatid figures supported by pedestals. The whole treatment became very decorative and elaborate, and in many instances departed from a series of plain regular rectangular panels, various combinations of arcadings, lozenge panels, and the so-called five-panelled arrangement being adopted. At Lyme Park (Fig. 22 and at A, Fig. 44) both portions of Elizabethan panelling exemplify the stage of ornateness to which the panelling attained.

It will be seen that the panels are proportionately wider than in the previous Tudor Gothic period. Inlay



A



B

C

FIG. 46. EXAMPLES OF TUDOR GOTHIC PANELS.

First half of 16th Century.

A. A design composed of interlacing strap work, slightly hollow in section, and vine carving. B. Characteristic example of a linenfold panel. C. A panel with central shield, carved with a coat of arms, and flanked by flat "S" scrolls. The background is filled in with a black composition.

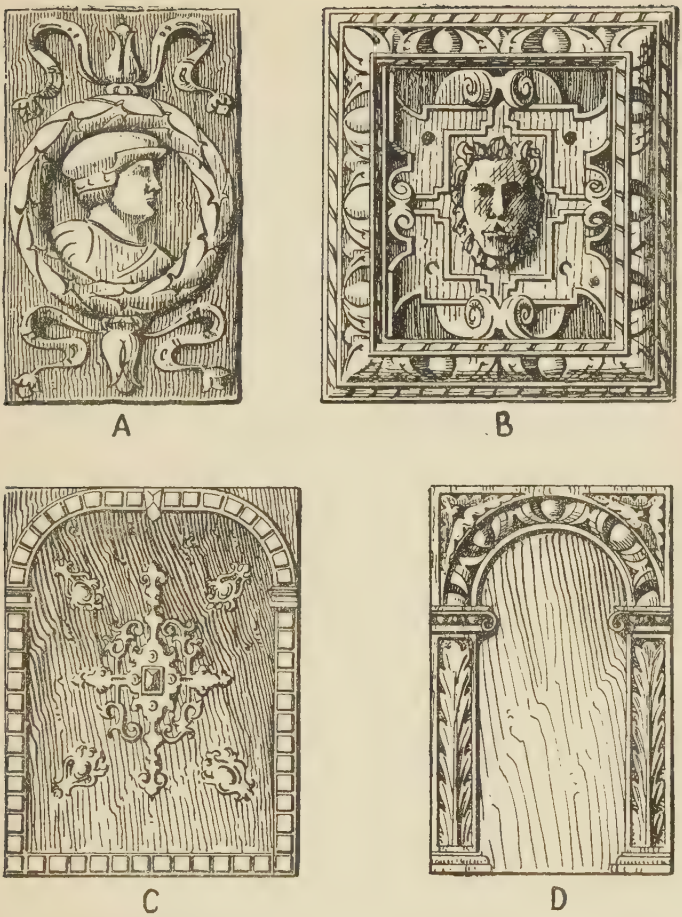


FIG. 47. EXAMPLES OF PANELS.

A. A medallion panel of the Tudor Gothic period with central head and bust encircled by a wreath of leaves. B. Panel of the Elizabethan period with central mask. It is surrounded by a framing carved with egg and tongue detail. C. An arcaded panel of depressed shape of the early years of the 17th century. D. Another form of arcaded panel contemporary with C.

was also used for decorative purposes, as at Sizergh Castle, shown in Fig. 16.

A piece of Jacobean panelling is shown at B, Fig. 44, and shows the use of the five-panel arrangement. Panelling of the second half of the 16th century and the early part of the 17th century was often carried up to the full height of the room, as at Bromley-by-Bow (Fig. 29).

Three panels showing typical Elizabethan and Jacobean details are given in B, C, and D, Fig. 47. The two latter are characteristic types of arcading. The panel mouldings of these periods were usually mitred at the corners, as shown at D, Fig. 45, and should be compared with the previous methods.

VI

DOORS AND DOORWAYS

DURING the Gothic periods, when utilitarian considerations were the all-important factors in the treatment of rooms, no special attention was given to the doors.

These were usually made in the form of vertical boards of oak secured together with ledges, or a framework on one side only, and were either rectangular in shape or had the typical Gothic-shaped heading. The jambs and lintel were either of stone or timber, according to the position of the door. Examples of doorways with the plain-shaped heading are those at Great Dixter (Fig. 9). Another example of a similar type of door is that at A, Fig. 48, in which the spandrils formed by the shaped heading are carved with leaf work. Long strap hinges were the type commonly used to hang the doors.

In rooms, the walls of which were panelled, the door often formed part of the scheme of panelling, and in some cases was almost indistinguishable. B in Fig. 48 shows a Tudor Gothic door, which really forms a part of the

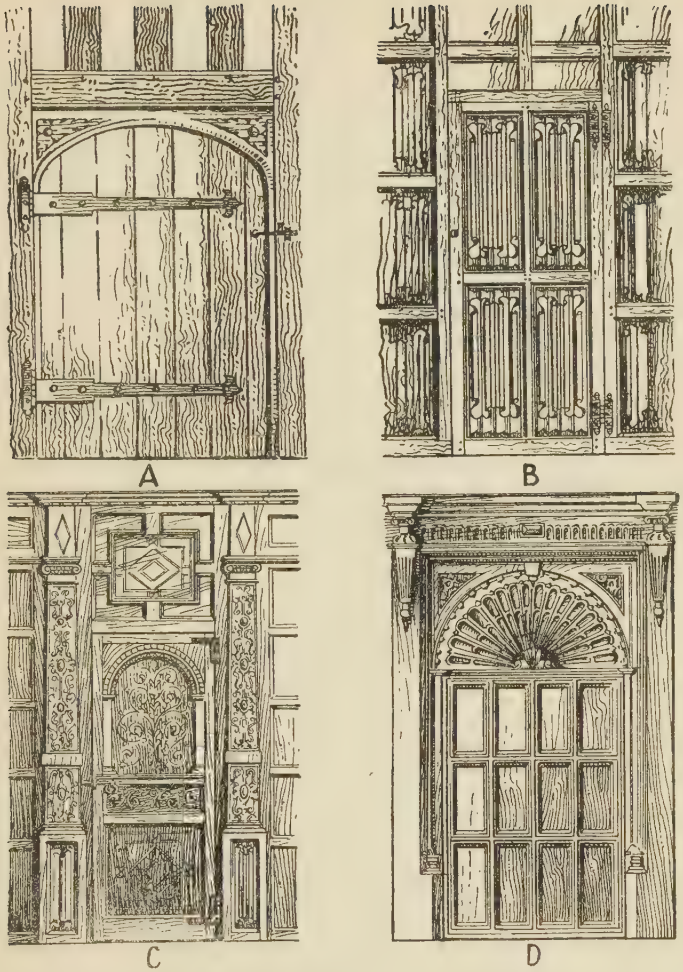


FIG. 48. EXAMPLES OF DOORS.

A. An early 16th-century door with the typical Gothic heading, the spandrils of which are carved with leaf work. B. Simple door of the first half of the 16th century, with panels carved with the linenfold *motif*. C. An Elizabethan door decorated with inlay, and flanked by semi-Ionic pilasters. D. A Jacobean door headed by a series of flutes, arranged in a semicircle or fan shape.

panelling. The doorway at C, Fig. 43, is also a replica of the panelling.

When, during the Elizabethan period, the long stretches of panelling were broken up at intervals by pilasters, as described in the chapter on panelling, it became customary to place a pilaster at either side of the door. In consequence the door began to receive more individual treatment. An example of the use of pilasters flanking a doorway is shown at Lyme Park (Fig. 22). A doorway of the late Elizabethan period is illustrated at C, Fig. 48, and shows the use of the arcaded panel. The pilasters are carved with strap work, and have Ionic capitals. A feature reminiscent of the Tudor Gothic period is the use of the linenfold panel in the pedestals.

D in Fig. 48 shows an early Jacobean doorway in which the moulding of the architrave is stopped near the bottom in the traditional Gothic style.

Elaborate doorways were used in large mansions and in important positions such as the entrances to halls. The simple panelled door, often with a quite plain architrave, was used for the lesser doorways.

Another form in vogue throughout the Tudor Gothic, Elizabethan, and Jacobean periods was the internal porch described in the chapter on the Elizabethan Period, and an example of this type of lobby is given in Fig. 15.

VII

CEILINGS

IN the houses of the Gothic period it was customary for the floor boards of the upper rooms to be visible from below between the beams supporting them, the whole "ceiling" being thus of wood. The beams were usually either moulded or chamfered along their length, and in some cases the faces were carved with Gothic tracery and leaf work. The mouldings or chamfers were stopped at both ends of the beams, or at the intersection of cross beams. In some cases they were mitred, the joints being covered with carved bosses in the form of rosettes, leafage, or other Gothic *motifs*.

In a few of the more elaborate wooden ceilings the joints were hidden behind thin wooden boards. A, Fig. 49, illustrates a ceiling of this description, and has a series of small chamfered ribs arranged to form square panels. These help to secure the boarding and prevent it from warping.

Plaster was also used in combination with wood, but it was not until the 16th century that complete plaster

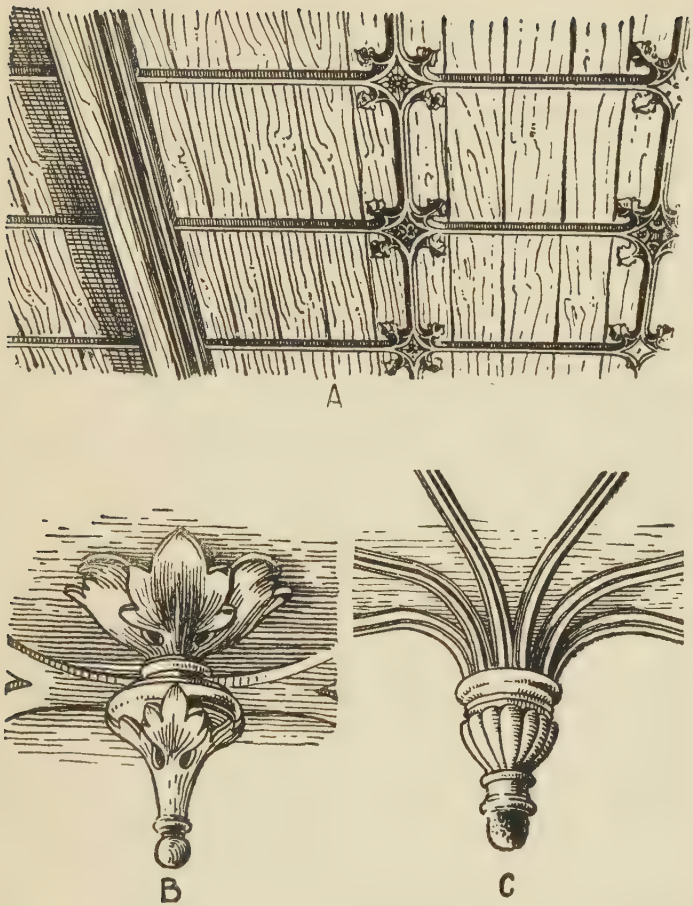


FIG. 49. EXAMPLES OF CEILINGS.

A. A wooden ceiling of the early 16th century, having thin boards beneath the joists. The boards are strengthened with ribs arranged in the form of squares. B and C. Two plaster pendants of the early Jacobean period. That at C is formed by a downward curvature of the ribs at their intersection.

ceilings attained general use. Early forms were comparatively simple, and consisted of geometrical designs formed by series of moulded ribs. These latter were often of wood, and were covered with gesso work, as in the case of the ceiling of Wolsey's Privy Chamber at Hampton Court. As the century advanced, the ceiling, in common with the remainder of the interior work, was elaborated. The designs became exceedingly intricate, and the ribs were often heavier in construction. A favourite feature was the use of heavy drooping pendants, such as those at B and C, Fig. 49. These were usually formed by a downward curvature of the ribs at their intersection, and were interspaced at regular intervals over the ceiling. The spaces between the ribs were filled in with various floral, strap work, or heraldic devices.

In many cases comparatively wide and deep ribs were used in the place of plain moulded ribs. The edges were moulded, and the face modelled with conventional floral designs often involving grotesques. At the intersection of these wide ribs small pendants were usually added.

Both flat and semi-elliptical ceilings were in vogue. In some instances the central portion was flat and the sides coved over. A close examination of the plaster ceilings of the Elizabethan and Jacobean periods reveals countless minor inaccuracies. These were due to the whole of the work being done *in situ* and the wet plaster being applied and modelled by hand.

VIII

FIREPLACES

DURING the periods up to the end of the 15th century the usual place for the hall fireplace was in the centre of the floor. The smoke escaped as best it could through an opening in the roof. The hearth of stone or brick was, as a rule, either raised or surrounded by a raised curbing, and the example from Penshurst, Kent (Fig. 4), shows it to be octagonal in shape. The logs were supported by large fire dogs.

The side fireplace was, however, used in some cases. Fig. 2 shows the Norman type, and structures similar to this were built during the succeeding centuries, but the arch assumed the characteristic Gothic shape instead of being semicircular. In the early Gothic period the breast was sometimes made to slope forwards from the top, and thus form a hood supported below by pillars.

The later and more usual form of wall fireplace did not project into the room. In the event of there being insufficient depth for the flue in the wall, a projection was

built to the exterior of the building. Fig. 8 shows a fireplace of this type in which the interior retains an unbroken wall surface. It was unusual for the Tudor Gothic mantelpiece to receive any very marked attention from the decorative point of view. In the majority of cases when the room was hung with tapestry the latter continued above the fireplace opening. In this way only the stone opening was exposed.

In panelled rooms the panelling above the opening was in some instances of a rather more ornate character, or it was arranged in a slightly different manner to that in the remainder of the room. Apart from this no particular emphasis was given to the overmantel.

The gradual tendency towards the middle of the 16th century was to endow the fireplace with a certain degree of importance. This idea obtained such a hold in Elizabethan times that many of the mantelpieces reached the point of being grotesque in their degree of elaboration, and were quite out of harmony with the rooms in which they were built. Either wood, plaster, or stone, or a combination of them, was used in their construction. A noticeable feature is the survival of the Gothic arch until even the early Jacobean period. An instance of this is the fireplace at Quenby Hall (Fig. 35). In other cases a rectangular opening was used, as shown in Fig. 29.

A constantly occurring feature in Elizabethan and

Jacobean mantelpieces was the use of the classic orders. These were freely carved according to the fancy of the craftsmen, and were usually of doubtful proportions, and involved irregular details.

IX

STAIRCASES

PRACTICALLY the only type of staircase built from the Norman period to the end of the Tudor Gothic period was the spiral newel form. Such staircases were built in out-of-the-way places, as described in Chapters I and II, and offered but little scope for decorative purposes. Stone was the material chiefly used for their construction, although in some cases they were of wood, in which case solid wooden blocks were built one above the other, until towards the middle of the 16th century. After that separate boards were sometimes used to form the treads and risers. Early forms of staircases with straight flights were also used about this period, and were built between two walls, so that both sides were directly supported by them. These were usually built with solid blocks to form the steps, as illustrated in Fig. 27.

Such heavy structures, however, were soon superseded by fine well staircases, in which one side only was supported by the wall, the outer side being framed into a carriage piece or "string." The introduction of this

comparatively light form was the turning-point in the evolution of the staircase, which was now elaborated from being a hidden-away necessity, to becoming one of the most important features in the house. The increased use of long corridors embellished with panelling and carving made such an innovation necessary in order to continue a harmonious treatment from one floor to another. The general temperament of the Elizabethan period, too, accounts for the feeling of elaboration and self-importance which pervades the staircases of this period.

A characteristic feature of the hand-rails is that they were mortised into the newels, which were usually square, and made sufficiently long to project well above the level of the former, being usually capped at the top by finials carved in various fantastic shapes. These in turn were sometimes surmounted by carved figures of animals, human beings, or grotesques. In some cases the newel was made to continue from one floor to another. The hand-rail was of heavy proportions, and was moulded along its length, the top member being comparatively thin to form a comfortable grip to the hand.

Jacobean staircases were similarly treated to those of the previous reign, although the growing tendency after the first few years of the 17th century was to build them on a lighter scale. Arcading, solid panels pierced through to form scrolled patterns, and turned balusters formed the usual treatments of the balustrading.

PART II

X

THE LATER JACOBEAN PERIOD

1620–1660

THE first architect in England to appreciate the true significance of classic design was Inigo Jones, whose first important work was the rebuilding of Whitehall Palace in 1619. His work, although owing its origin to the same source as that of the contemporary craftsmen in England, was of a definitely different character from theirs. He eliminated all that remained of the Gothic tradition, and designed with a thorough knowledge of the correct principles of the Palladian style. Although his productions were thus considerably advanced, his influence did not become general for many years; perhaps, because of it. The somewhat vague and inconsistent work of the Elizabethan and early Jacobean periods was still continued contemporaneously.

It should be remembered that facilities for intercommunication, although considerably improved from the Gothic times, were still very limited when compared with our present-day services. The trade guilds, too, were

still very powerful, and were actuated by the traditional customs. The majority of the population was not sufficiently advanced to realise the principles whereby the educated work of Inigo Jones was produced, and as a consequence, new ideas were slow to obtain a footing.

The Jacobean work at the year 1620 was of a quaint and extremely picturesque character, but still rather meaningless, and more inclined to rely for effect upon its exuberance of ornament than upon any carefully thought out ideas of proportion or balance. The work was the natural result of the influences prevalent at this period. The Renaissance, which reached England in the first half of the 16th century, brought with it a vast stock of new ideas. The English craftsmen seized upon these rather as a child will draw the shapes of letters that please it, without understanding their true significance. The general methods of house construction remained fundamentally unchanged from those practised during the long Gothic period. In this way the houses were rather in the form of a Gothic shell with a surface of applied Renaissance details.

The Renaissance style during the Elizabethan period reached its zenith, and the rooms were filled with an exuberance of ingenious, if eccentric, ornamentation. This became somewhat modified during the early years of the 17th century, when a few designers were at work producing schemes for building on a more ordered plan.

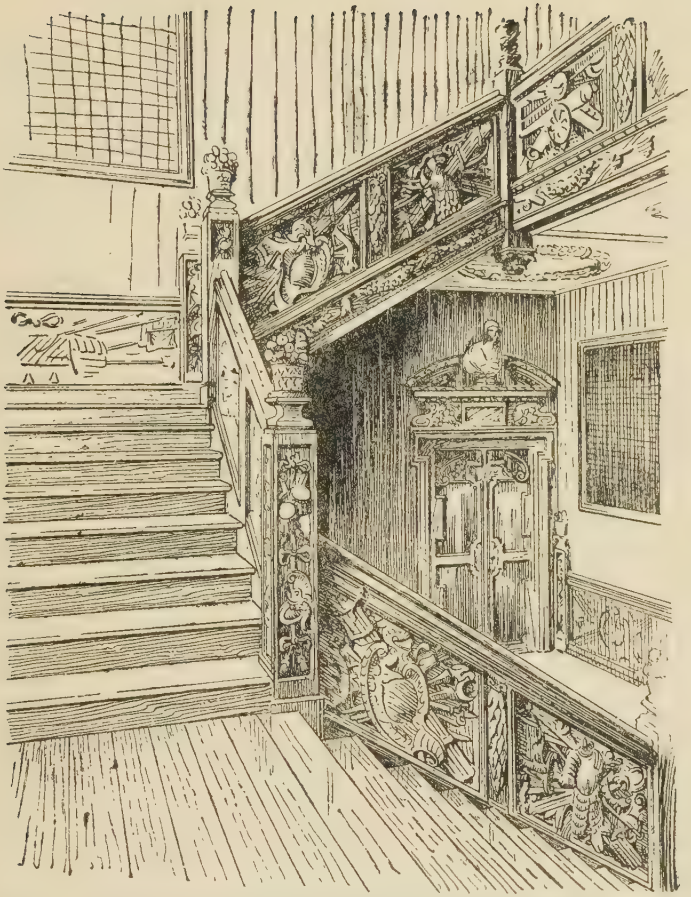


FIG. 50. A JACOBEAN STAIRCASE AT HAM HOUSE, SURREY.

Circa 1630–40.

The hand-rail is mortised into the heavy newels, which terminate at the top with baskets of fruit. The panels of the balustrading are pierced through and are carved with martial *motifs*.

The system of house planning, although in many ways reminiscent of the traditional Gothic, had undergone a considerable change. The hall, which had been the all-important room in medieval times, although still approached through a screen at one end, was considerably modified in size. In many cases it was only one storey in height, a great chamber being built above it for the private use of the family. Certain exceptions do occur, as in the Jacobean mansion at Hatfield, shown in Fig. 31, but this is rather an exception than the rule. In any case, that hall is comparatively small considering the large size of the mansion.

Another salient feature of these Renaissance buildings was the more general use of the long corridor which made access possible to various rooms without the necessity of first passing through others. They were also probably used for the purpose of exercise and as picture galleries. Perhaps the most striking feature was the elaboration of the staircase. This was of great size, even in comparatively small manor houses, and tremendous labour was expended to render it as ornate and imposing as possible. The number of private withdrawing rooms and bedrooms was considerably increased, and the country mansion had become in every sense a home.

Such was the type of mansion still being built when Inigo Jones began his career. Similar houses were built contemporaneously with his and his pupils' work, until

the restoration of Charles II, when the last remnants of the medieval spirit died out. The general details of such houses were similar to those of the early Jacobean period with occasional attempts to imitate the more purely classical style. The walls were still panelled and broken at intervals by pilasters carved in the form of free renderings of the classical orders. A favourite form of decoration for the panels was the use of arcading carved with studs and leaf work. The elaborate plaster ceilings too were continued, and were fashioned with a wonderful intricacy of design. Huge stone or wooden mantelpieces still formed the centre of attraction in the rooms, and were often elaborated to such a degree as to be out of keeping with the remainder of the rooms.

The general treatment for the balustrading of the staircase was a series of panels pierced through to form various designs. The staircase at Aston Hall, Warwickshire, dating from the middle of Charles I's reign, has huge newels surmounted by vases with a balustrading carved in the form of arabesque scrollwork. At Aldermaston, Berkshire, the balustrading has a series of heraldic devices, carved figures of children and mythical beasts, while the newels are surmounted by figures. It is of about the same date as that at Aston Hall.

The staircase at Ham House, Surrey, illustrated in Fig. 50, is extremely interesting, and shows many typical features of the first half of the 17th century. It will be

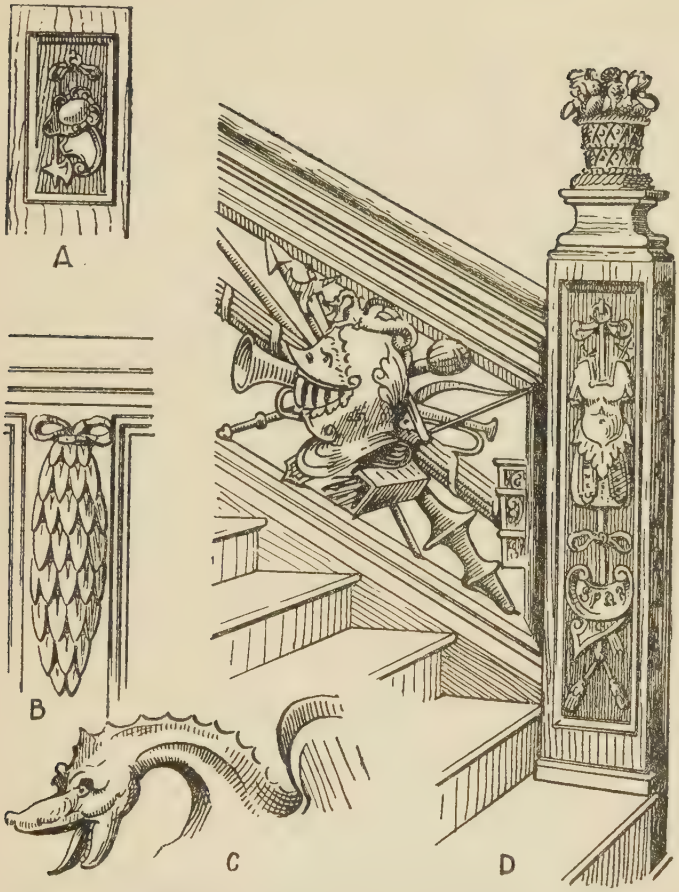


FIG. 51. DETAILS FROM THE STAIRCASE AT HAM HOUSE, SURREY.

Circa 1630–40.

A. A recessed panel in one of the newels. B. Carving on the framework of the balustrade. C. Head of a dragon carved in the balustrade. D. A newel and part of the balustrade.

noticed that the hand-rail is still tenoned into the newels which rise above it. This is an essential feature of Elizabethan and Jacobean staircases. The vases of fruit surmounting the newels, however, are of a quite different character from those of the earlier specimens. The recessed panels and the balustrading are carved with martial *motifs* in place of the more general use of strap-work in the earlier types. This staircase should be compared with that at Hatfield illustrated in Fig. 33.

The two staircases exhibit many common features, particularly in the use of the heavy newel, hand-rail, and carriage-piece. The arcading with which the balustrading of the Hatfield staircase is treated is replaced by pierced and carved panels at Ham. Close views of the details of the staircase are shown in Fig. 51.

XI

THE INIGO JONES PERIOD

1620–1660

AS shown in Chapter X, the mansions built from 1620 to the end of the Commonwealth were of two distinct types—those still designed in the early Renaissance style of the Elizabethan and Jacobean periods, and those that sprang from the genius of Inigo Jones or his followers. It is somewhat difficult at the outset to realise that such buildings as Hatfield House and Whitehall Palace were built within ten years of each other, of such a different conception was the work of Jones to that of any other contemporary building. From the beginning he broke right away from the jumbled and loose ideas that characterised the work being produced, when he commenced his task of raising English architecture from the decline into which it was falling during the reign of James I.

His wonderful success in creating in England an elevated and purified school is all the more remarkable, when one considers the adverse conditions that prevailed towards the end of his life. The civil war all but ter-

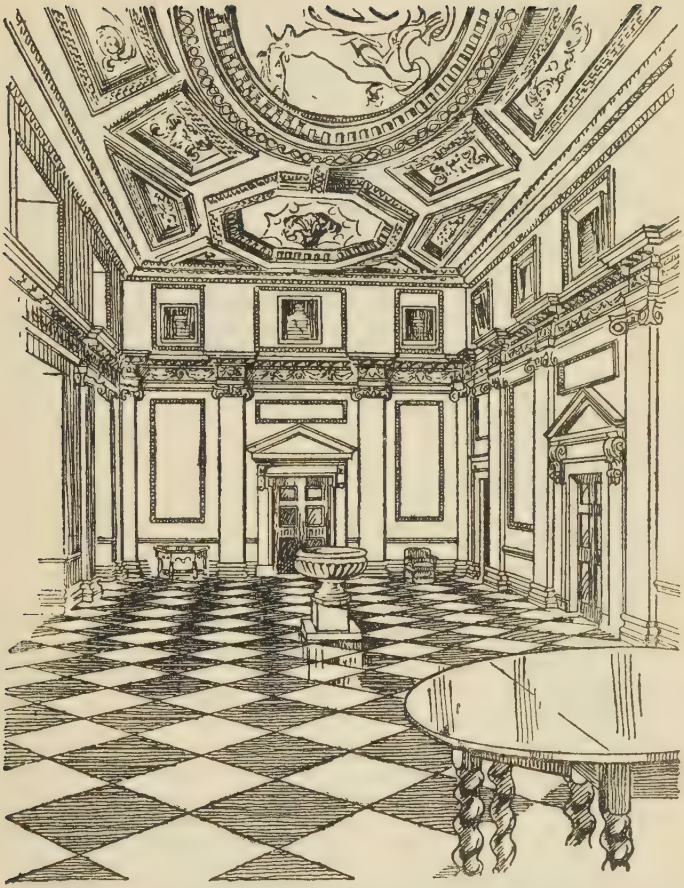


FIG. 52. THE HALL, RAYNHAM HALL, NORFOLK.

Second quarter of the 17th Century.

The treatment is architectural. The white walls have a series of Ionic pilasters with full entablature. The ceiling is of plaster. Designed by Inigo Jones.

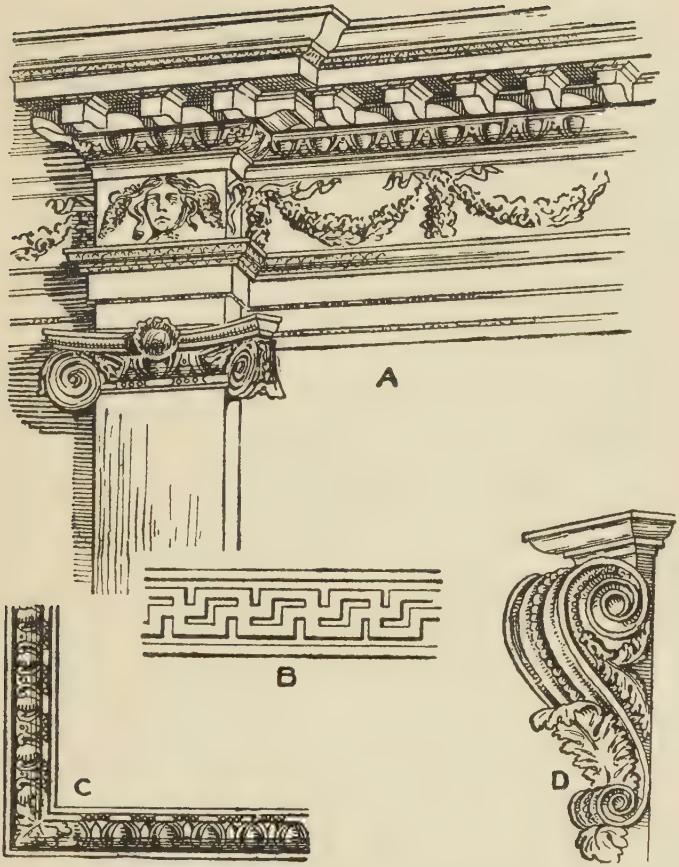


FIG. 53. DETAILS FROM THE HALL AT RAYNHAM HALL, NORFOLK.

Second quarter of the 17th Century.

A. One of the Ionic capitals and the entablature. B. A key pattern in the ceiling. C. The carved panel mouldings. D. Bracket supporting the door pediment.

minated artistic activities, and the national temperament during the Commonwealth period was anything but favourable to any serious development. To realise fully the difference between his school and the early Renaissance work, it is necessary to understand the conditions under which it was produced. The craftsmen employed by Inigo Jones worked always to his original plans. Every detail was thought out by him. That they were not always carried out exactly to his ideas is a debatable point, but the craftsman was not allowed to execute his task in accordance with the dictates of his own fancy as under the old system. The latter course was obviously impossible for such advanced ideas as those of Jones. His designs not only revolutionised the general scheme of the interior, but the details themselves were vastly different in feeling. The workers were thus freed from the necessity of originating the design, and all that was required of them was to perfect their technique. This probably accounts for the gradual refinement of the craftsmanship during the 17th century.

Of the work of the period in existence to-day but little can be directly attributed to Inigo Jones himself. Many rooms commonly attributed to him were probably carried out by his followers, although it is likely it was from the master that the original inspiration came.

It was in Italy that Jones derived his knowledge of the Italian Renaissance as set down by Palladio.

Although this knowledge formed the basis of his work, he was in no sense a copyist. His buildings in England were quite of an individual character, and not merely the transplantation of the Italian Renaissance. He returned from Italy in 1614, when his chief occupation at first seems to have been that of designing the masques.

Perhaps one of the most striking features of his exteriors, when compared with those of the contemporary buildings, is their forceful opposition to any exuberance of ornamentation. He relied chiefly upon his fine sense of proportion. In his interiors, however, he allowed more licence in their degree of splendour, but they were always on a strictly ordered plan. A salient feature of his rooms, resulting probably from his Italian studies, was his preference for marble, stone, or plaster for his material in place of the more national use of wood. The latter was the chief form of wall covering used by the Jacobean craftsmen, and was essentially in the nature of a clothing rather than a constructional necessity. The use of panelling certainly gave an effect of warmth and comfort, and in the British climate was in many respects more suitable than the rather cold impression given by stone or marble. In cases where Jones used woodwork, it was often painted to convey the impression that it was some other material.

The hall at Raynham Hall, Norfolk (Fig. 52), is a good example of Jones's work, and forms a striking contrast to the contemporary halls built by the purely Jacobean

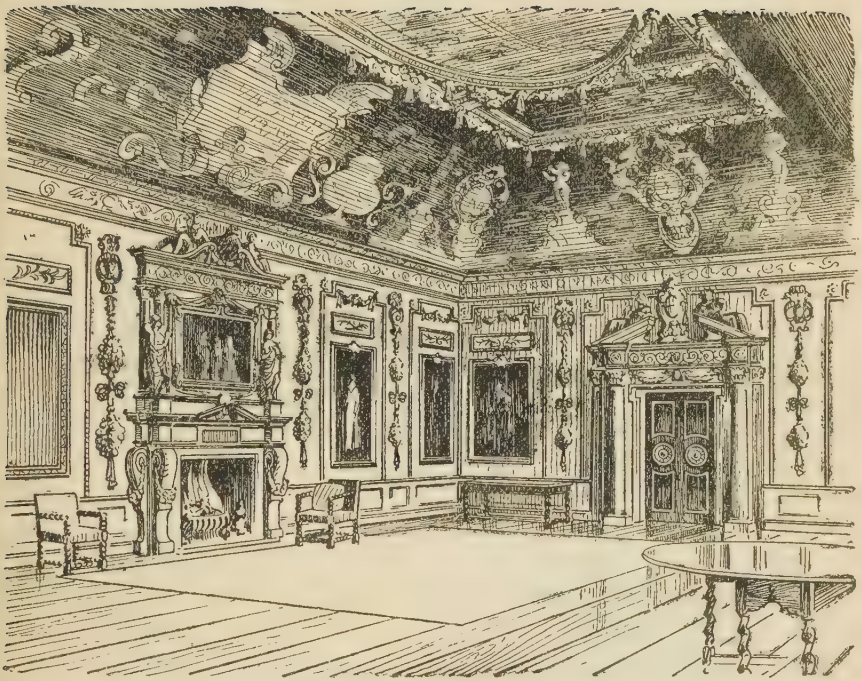


FIG. 54. THE "DOUBLE CUBE" ROOM AT WILTON HOUSE, WILTSHIRE.

Middle of the 17th Century.

A richly treated room by Inigo Jones assisted by Webb. The white stucco walls are decorated with boldly modelled composition ornamentation picked out in gilt The pictures form a part of the general decorative scheme. The ceiling is painted.

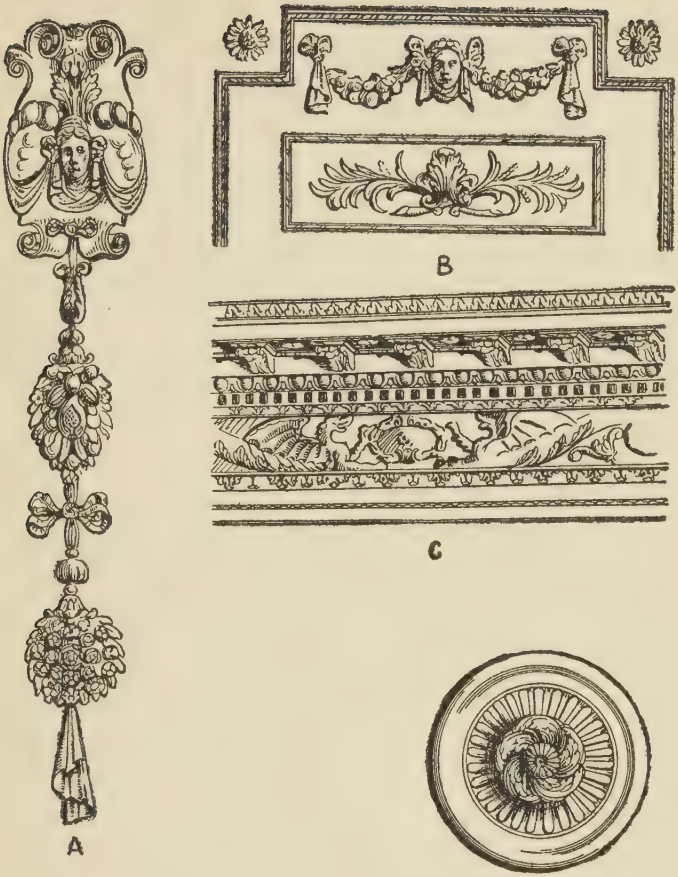


FIG. 55. DETAILS FROM THE "DOUBLE CUBE" ROOM, WILTON HOUSE, WILTSHIRE.

Middle of the 17th Century.

A. The partially gilt composition ornament on the walls. B. The draped head and leafwork of the panel heading. C. The gilt cornice and frieze. D. Circular panel in the door with centre knob.

craftsmen. It should be compared with the hall at Hatfield House, shown in Fig. 31, which is a few years earlier in date, and is a typical Jacobean building. The general atmosphere at Raynham is stately and dignified, but cold. It seems far more suited to the entrance hall of a public building than that of a country mansion. The proportions are fine, and the whole is a wonderful creative effort. Of its type, it is perfect, but it fails to create a feeling of comfort and homeliness like that produced at Hatfield. Rooms such as this were the direct outcome of Jones's intimacy with Italy, which, apart from being his source of inspiration, had a climate to which spacious and cool treatment was essentially suited.

The character of Raynham is purely architectural. The pilasters are of the classical Ionic order, and are superimposed by an entablature which runs continuously round the hall. The walls are of plaster, and the wooden doors and their framing are painted white to match the whole. The treatment of the doorways with their classical pediments is particularly noteworthy. The ceiling is very rich and dignified, and has none of the inconsistent exuberance of the characteristic Jacobean ceilings. Enlarged portions of the decorative details are given in Fig. 53.

The next illustration (Fig. 54), at Wilton House, Wiltshire, forms a good example of the sumptuous embellishment with which Jones often treated his interiors. The pictures with which the walls are decorated form a

necessary part of the decorative scheme, and are inset with large panels. The modelled pendants between the latter, the decoration in the frieze, and that at the tops of the panels are of composition, and are picked out in gold. The painted ceiling is a striking departure from the traditional plasterwork. The combined effect of the white walls, with their gilt decoration, the portraits, and the painted ceiling, is extremely rich. Ceilings were often painted by the leading painters of the period, and a wide field for decorative treatment was thus opened.

A in Fig. 55 is one of the large pendants between the panels, and shows the human mask and the heavy bunches of fruit and floral work. Jones avoided an over-naturalistic treatment in all his detail. It was essentially imposing, still and impassive. A panel heading is shown at B in which the human mask is repeated with swags of fruit and leafage at either side. The rich treatment of the cornice and frieze is shown at C. Great importance is given to both the fireplace and the doorway, which are of large and stately proportions.

Jones had two notable followers—namely, Webb and Pratt. The latter had also studied in Italy and returned to England in 1647; he was responsible for many interior schemes of decoration. Webb was designing buildings soon after the accession of Charles I. His designs followed closely upon the teaching of Inigo Jones. It is evident that much of his work was inspired in the first

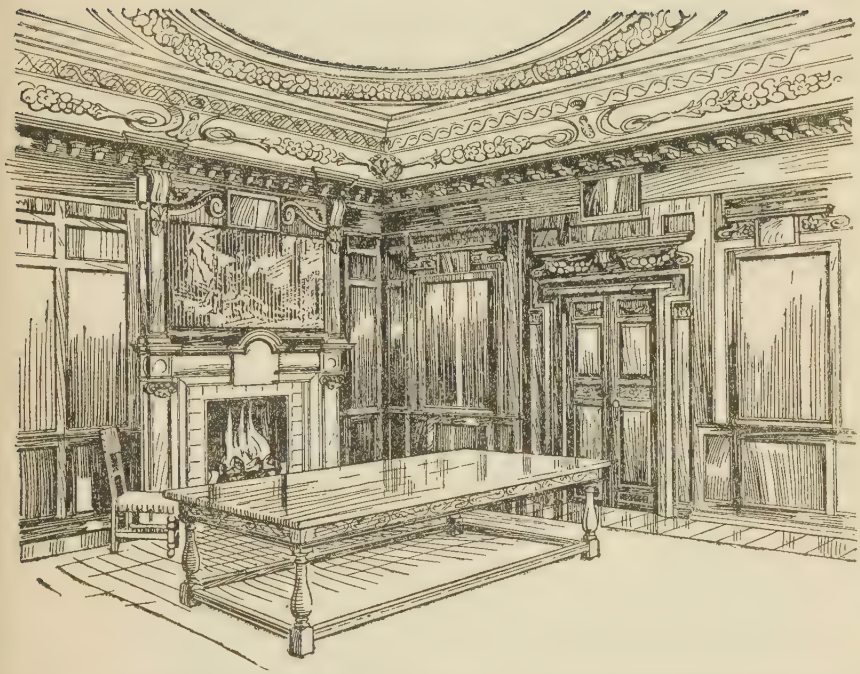


FIG. 56. THE DINING-ROOM AT THORPE HALL, NORTHAMPTONSHIRE.

Middle of the 17th Century.

The room was designed by John Webb. The walls are panelled with oak in the characteristic Webb manner. The mantelpiece is of marble and the ceiling of plaster. The overmantel panel has since been replaced with a mirror.

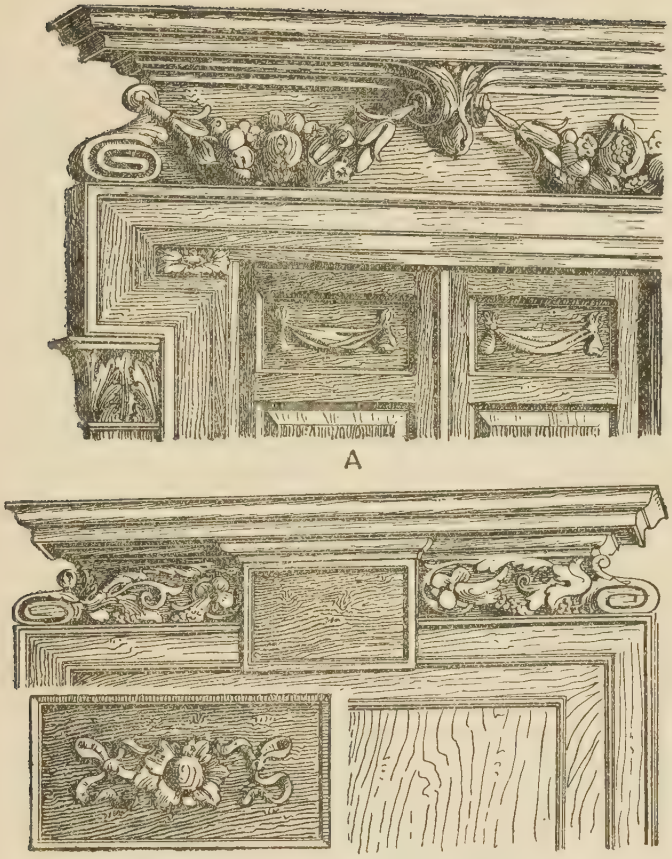


FIG. 57. DETAILS FROM THE DINING-ROOM AT THORPE HALL, NORTHAMPTONSHIRE.

Middle of the 17th Century.

A. The door heading showing the broken architrave supported by half pilasters and the carved swags of fruit beneath the cornice. B. One of the panel headings. C. One of the carved centre panels of the door.

instance by the older architect, for whom he acted as assistant. He was in many respects a more national designer than Jones, and delighted in panelling, and this, although designed to be in keeping with Jones's principles, was really a retention of the traditional customs of England. His schemes of panelling, however, were vastly different to those of the early Jacobeans. In place of the small, regular, and usually rectangular panels with intermittent pilasters, the scheme he adopted was of a more architectural character. The panels were very large, and a dado was usually introduced. The wood was usually left in its natural state, especially when, after the death of Inigo Jones in 1652, he relied purely upon his own initiative.

The general tendency as the century progressed was to give a structural appearance to the interior, whether the walls had a lining of panelling or not. The Elizabethans had used panels of such a width that they could be cut from a log without the necessity of joining them. Too wide boards could not be used without the risk of their warping. A glance through the interiors shown in this book will reveal the opposite tendency during the 17th century. The panels were often of tremendous size, and were joined in two or more pieces to obtain the necessary width.

The dining-room at Thorpe Hall, Northamptonshire (Fig. 56), is a happy example of Webb's work after the

death of Inigo Jones. The walls are entirely panelled in oak left in its natural state, and when compared with the white plaster used by Jones seems far more suited to the English climate. The arrangement of the panelling should be compared with that at the Jacobean mansion of Quenby shown in Fig. 35. In the latter the panels, which are small and regular, are carried uniformly down to the floor, and the whole is the direct result of an endeavour to provide a covering to the walls by the most obvious method.

At Thorpe, the scheme has been carefully designed. A dado is provided, and the door and fireplace form an harmonious part of the scheme. The panels are large, and those flanking the doorway have imposing headings consisting of a cornice and frieze. This is shown in closer detail at B, Fig. 57. The doorway, which is particularly fine, has a similar heading, but has heavy swags of fruit in the frieze hanging from the central console and the whorled scrolls at the ends. The architrave is broken at the sides near the top, and has half pilasters to support the overhang. A in Fig. 57 shows these details, while C shows one of the centre panels of the double doors. The overmantel has the small centre panel between the scrolls, such as that in the panel heading B, Fig. 57. The main centre panel is now occupied by a mirror. The plaster ceiling is in many respects similar to the designs of Inigo Jones.

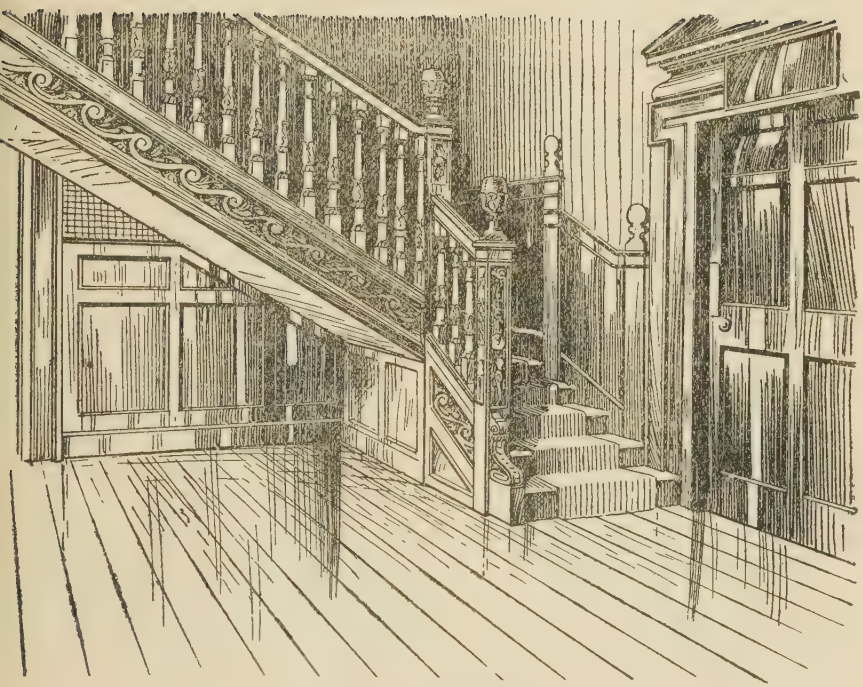


FIG. 58. THE STAIRCASE AT THORNEY ABBEY HOUSE, CAMBRIDGESHIRE.

Middle of the 17th Century.

A light form of staircase by John Webb. The lower newel is supported by scrolled brackets and terminated with a carved finial at the top. The balustrade takes the form of carved turnings.

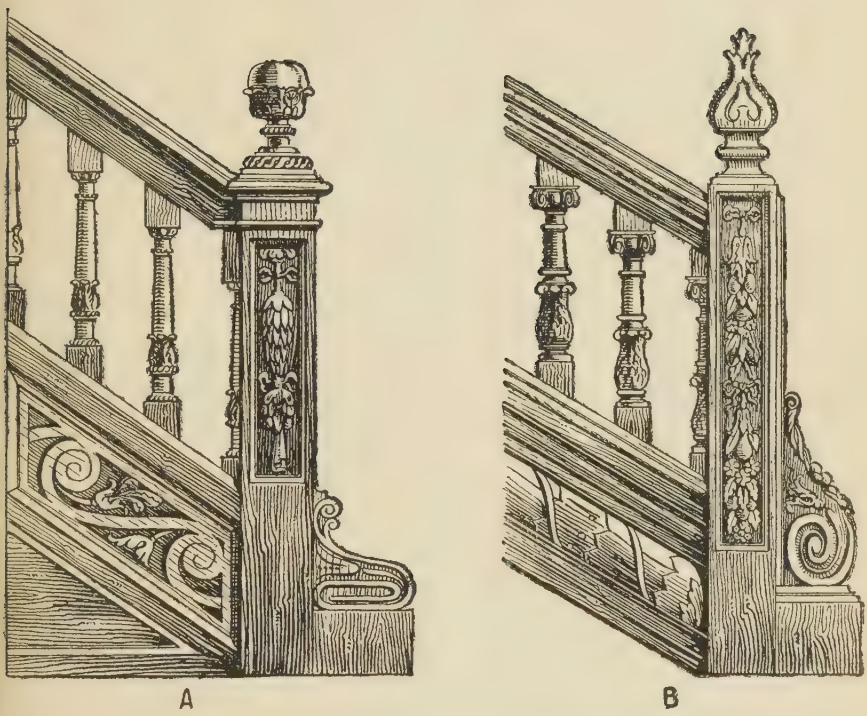


FIG. 59.

A. Detail of the staircase at Thorney Abbey House, Cambridgeshire (*Mid 17th Century*). B. Portion of a staircase at Cobham Hall by John Webb (*Mid 17th Century*). The newel is supported by a bracket in a similar way to that at Thorney Abbey House. The newel, however, has no capping moulding.

The system of house-planning used by the Palladian designers was on very different lines to that of the Jacobean builders. The mansion was usually either oblong or square in plan, and the hall formed simply an entrance place, although a great deal of attention was given to its decoration. In some cases the staircase was built in the hall, as at Coleshill House, Berkshire, in which the staircase is double, and rises in broad flights on opposite sides of the hall and joins a gallery immediately facing the entrance. Great importance was given to the staircase during the 17th century. In some cases the panelled balustrading similar to that at Ham House (Fig. 50) was used by the Palladian designers, the general tendency being to replace the scrolled strapwork or the heraldic devices or the martial *motifs* as at Ham, by scrolled acanthus leafwork. The principal staircase at Thorpe Hall is of the latter type, and was designed by Webb.

A similar staircase, also designed by Webb, is that at Thorney Abbey House, Cambridgeshire, and illustrated in Fig. 58. It will be noted that the hand-rail is still mortised into the newel, the universal method of the Jacobean and Elizabethan craftsmen, but the capping moulding is widened at the newel over which it fits. A, Fig. 59, shows this detail more clearly. This was the general tendency about the middle of the century, and the ornament surrounding the newel was eventually completely discarded. The newels were still of generous

proportions, and the use of turned balusters came into general favour. The Thorney staircase bears a strong resemblance to that at Cobham Hall, illustrated in Fig. 59, B, excepting that the latter has no capping over the newel, and is thus rather reminiscent of the Jacobean type. The secondary staircase at Thorpe Hall is also very similar, and has the capping above the newel as that at Thorney. All three staircases have the scrolled support at the foot of the newel.

XII

THE WREN PERIOD

1660–1720

THE restoration of Charles II brought with it a great impetus to building operations in England. Although the civil war had ended shortly before the middle of the 17th century, there was but little to attract the wealthy to build private mansions during the Commonwealth. There certainly were a few important country homes erected—as, for instance, Coleshill House, Berkshire—but it was not until the reaction in public feeling, brought about by the restoration of the monarchy, that building was carried on normally. Inigo Jones, who had died in 1652, left behind him two faithful followers—namely John Webb and Roger Pratt. Both men continued the Italian Renaissance style as introduced by Jones. Another designer who carried out a considerable amount of work after the Commonwealth was Hugh May. He took the works of Inigo Jones as his precept. His interiors were usually rich in decorative detail, and, like Webb, he made considerable use of woodwork in his schemes.

The Jones School, however, was eclipsed soon after Charles II ascended the throne by the powerful influence of Wren. Just as Inigo Jones had dominated the advanced work of the first half of the century, so Wren's was the guiding hand that steered the architectural ship towards the end of the century. His chief energies were directed to the building of churches and public buildings, and his connection with the interior work of private mansions was very limited. Indeed, there is no concrete assurance that he carried out the building of any country mansion. There are several houses in which he is presumed to have worked, but the term "Wren" is usually applied to work carried out in his style, even when the actual design was evolved by a contemporary architect.

Wren's position in the architectural world was rather peculiar. He was openly depreciated and secretly acknowledged as a great leader. In his earlier years he had shown a leaning towards scientific pursuits, and at an early age had won honours in scientific subjects. It was perhaps natural that the older and purely professional architects should be jealous that the young man who had been trained in any subject but architecture should step right into the foreground. That he held a strong influential position at the Court is proved by the amount of important work entrusted to him by Charles II.

His work had a strong individual character, and, like Inigo Jones, he was not merely a copyist of the

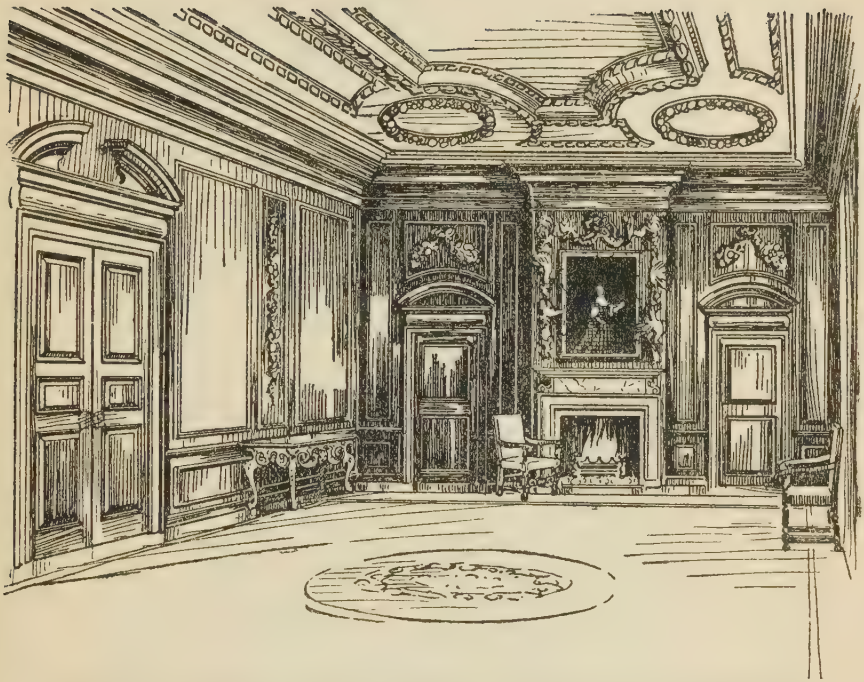


FIG. 60. THE SALOON AT BELTON HOUSE, LINCOLNSHIRE.

Late 17th Century.

The walls are covered to their full height with oak panelling in which the main panels are very large. The narrow intermediate panels are decorated with carvings in the Grinling Gibbons style. The over-mantel treatment also takes the form of carvings surrounding a framed portrait. The plaster ceiling finishes at the cornice, which is of wood.

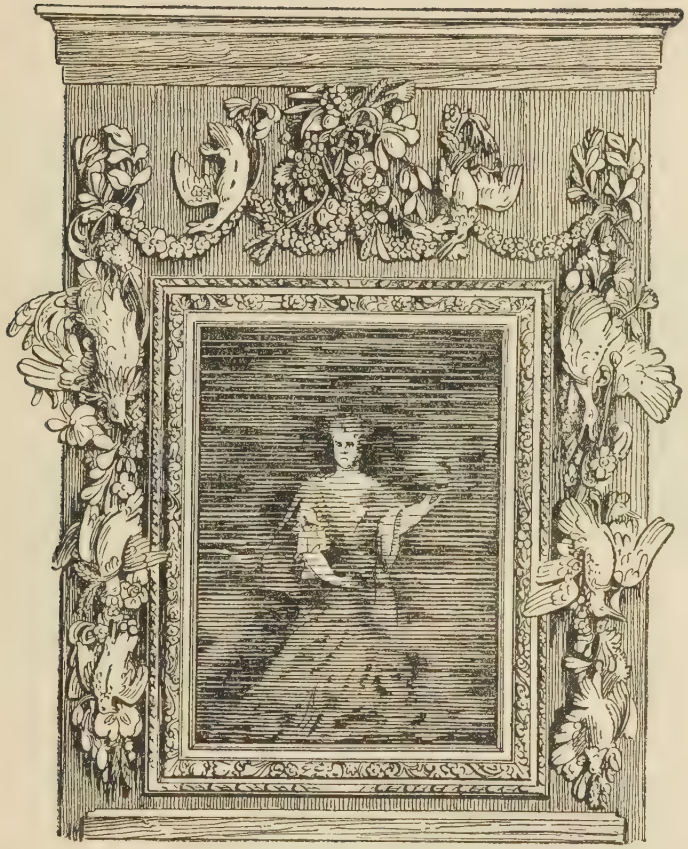


FIG. 61. OVERMANTEL TREATMENT IN THE SALOON AT BELTON HOUSE, LINCOLNSHIRE.

Late 17th Century.

The carving is characteristic of the Grinling Gibbons style. Dead birds form the chief *motif*, with leaf and floral work.

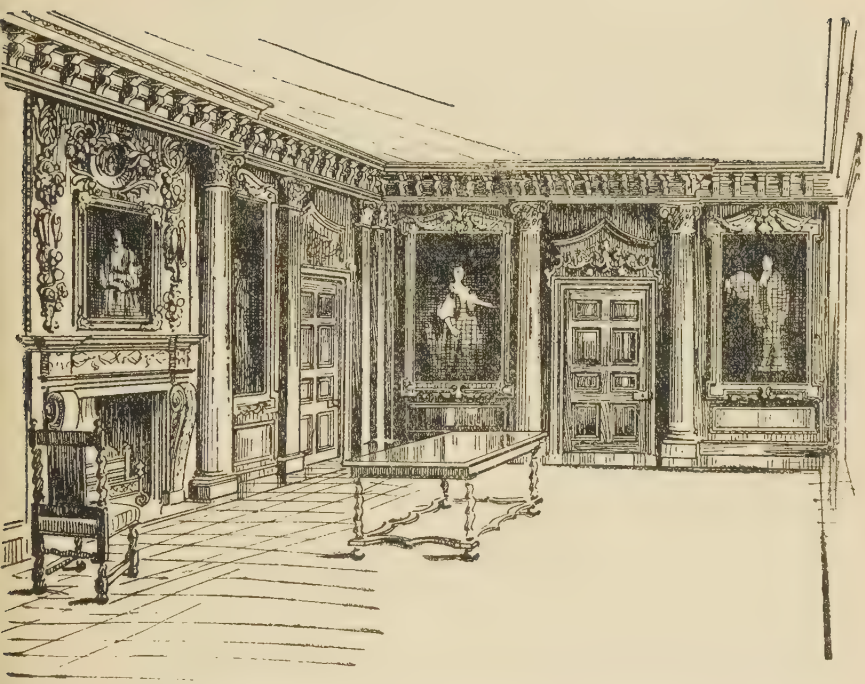


FIG. 62. THE DINING-ROOM, BADMINTON HOUSE, GLOUCESTERSHIRE.

Last quarter of the 17th Century.

The pictures with their carved frames form a necessary part of the scheme. The overmantel and doorway headings are carved in the Grinling Gibbons style. The ceiling is of plaster and is quite plain.

Italian Renaissance. In many respects his opportunities were far greater than those of Jones, who had founded a school during one of the most troublesome times in England. The peaceful condition of the country, combined with the great fire of London in 1666, gave him just the chance to exercise his gifts. Again, by the time Wren was working as a designer, the educated and advanced style introduced by Inigo Jones had become more universally appreciated. Jones had found the English work curiously mixed in style and ignorant in its application, and his early work stood quite apart from anything that had ever been done in England before. It paved the way for Wren, who lived in an age of greater discernment. Jones and Webb from 1620 onwards had given new and refined ideas of appreciation, so that Wren's designs, although thoroughly individual, were not such a marked departure from those of his contemporaries.

His system of house-planning was much the same as that instituted by Jones. The hall remained as the entrance place, and in many cases the main staircase was built in it. He shared Webb's appreciation of the value of wood panelling for his rooms. When compared with Jones, his work exhibits a far greater feeling of homeliness. The panels were large in proportion, and were framed in wide projecting mouldings, as, for instance, in the saloon at Belton House (Fig. 60). They were often surmounted by a fine classical frieze and cornice, and the use of a

dado was universal. The latter was fixed at the normal height of the pedestal of the classic orders, and the scheme tended towards the architectural. Doors and windows were usually framed by moulded and carved architraves and surmounted by a broken pediment. The fireplaces assumed a degree of importance, and a common feature was the use of a picture in place of the usual overmantel. In fact, the value of paintings in a room was generally recognised, and they often formed an integral part of the general decorative scheme. In some cases their use was limited to the overmantel and above the doors, while in others large pictures in uniform frames were placed in front of the large panels with which the walls were lined.

An important change came over the character of the decoration soon after the accession of Charles II. It was caused by the setting and gradual adoption of a new school of carving by Grinling Gibbons. Elizabethan and Jacobean carvings were vigorous, strong, and full of life, but were essentially barbarous in execution. This was a characteristic that Inigo Jones was at some pains to overcome. He realised the necessity of the carved details conforming to his ideas, not only in general design, but also in feeling. The keynote of his work was a feeling of impassiveness which, although not lifeless or dull, was not obtrusively bold or extravagant. The whole effect was to be imposing, stately, and dignified. Grinling

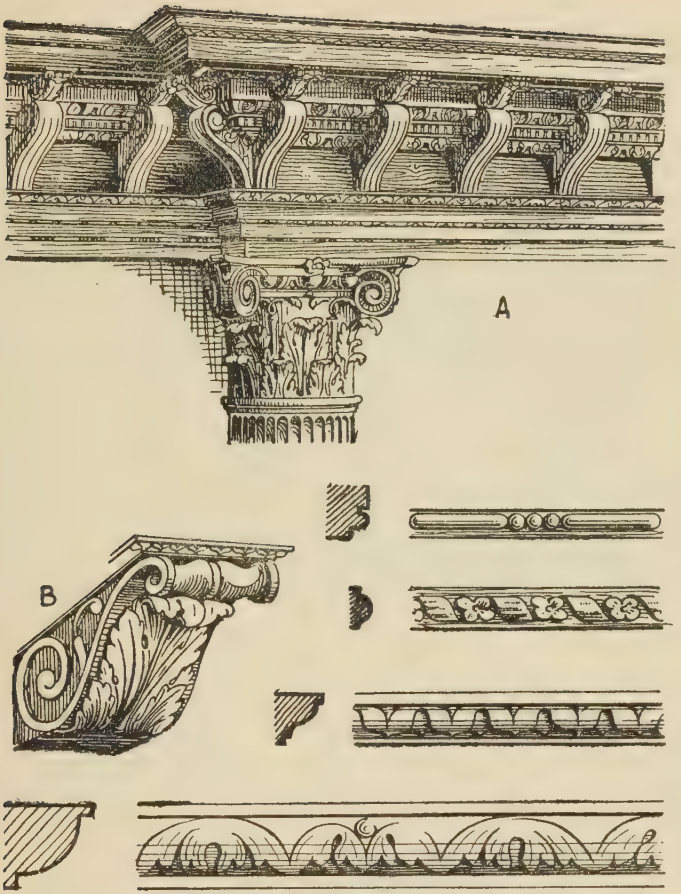


FIG. 63. DETAILS FROM THE DINING-ROOM AT BADMINTON HOUSE, GLOUCESTERSHIRE.

Last quarter of the 17th Century.

A. The entablature and a capital. B. A carved console. The remaining illustrations show various carved mouldings in the room.

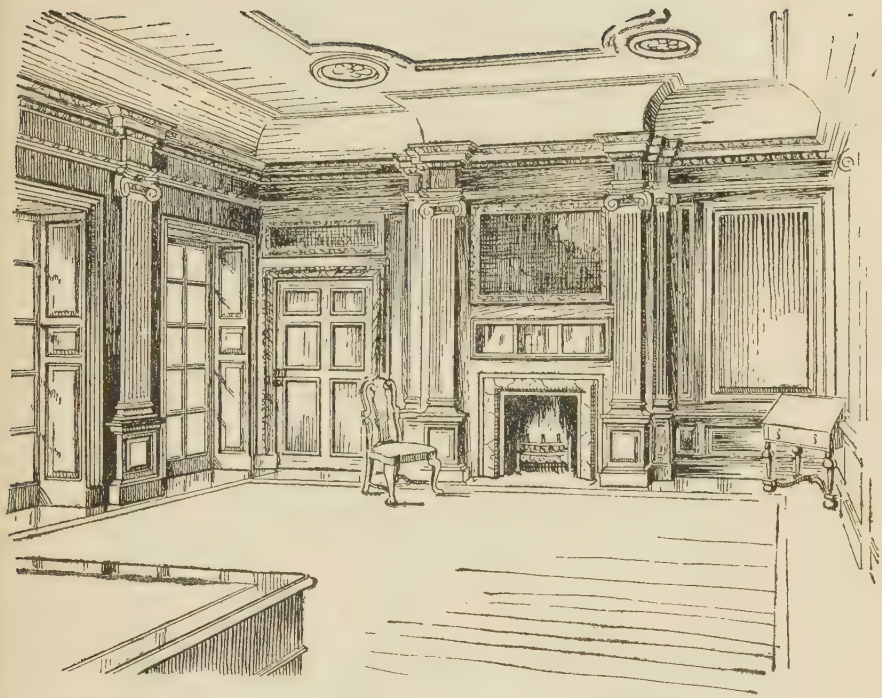


FIG. 64. A ROOM AT DYRHAM PARK, GLOUCESTERSHIRE.

End of the 17th Century.

A panelled room by William Talman. The panels are large and are raised, having bevelled edges. The mouldings are gilt. The plaster ceiling is comparatively plain and is coved over at the edges.

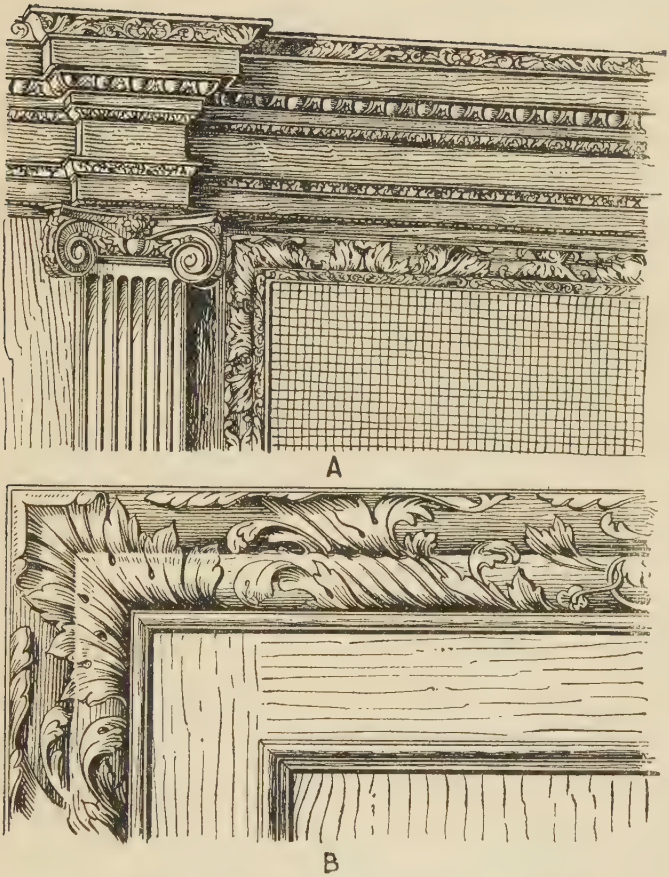


FIG. 65. DETAILS FROM A ROOM AT DYRHAM PARK, GLOUCESTERSHIRE.

End of the 17th Century.

A. The carved cornice, capital, and frame in the overmantel. B. The carved architrave of the doorway.

Gibbons created an entirely new character. His work was extremely realistic, natural, and as candidly like its prototypes as his chisels could form it. He chose an extraordinary variety of subjects—leafage of all kinds, forms of children, game, fish, and fruit. He and his school worked in combination with Wren, May, Talman, and other designers. The most noteworthy of his designs took the form of curious combinations of leafage, flowers, game, etc., arranged in bunches, pendants, and swags. They were realistically modelled in bold relief, and stood well out from the groundwork on which they were fixed. Lime wood and pine were his favourite media.

The saloon at Belton House, Lincolnshire, illustrated in Fig. 60, is typical of a large room dating from towards the end of the 17th century. It shows strongly the influence of Wren, although he was probably not directly responsible for the building. The walls are panelled with oak, which is carried right up to the ceiling, and is capped by a large cornice moulding. The main panels are very wide, and have intermediate narrow panels decorated with pendants of fruit and leafage carved in the manner of Grinling Gibbons. They are bevelled at their edges, as was customary at that period, and are surrounded by large projecting mouldings. The doors flanking the mantelpiece, with their cornices and curved pediments, are of extremely fine proportions. The overmantel

exhibits a typical feature of the period in the use of the framed portraits. It is surrounded by fine carvings in the Gibbons style, which consist of dead birds, leafage, and flowers. There are two fireplaces in the saloon, that at the opposite end being similarly treated, excepting that the birds are replaced by fruit and floral work. Enlarged portions of the carved details are shown in Fig. 61.

The dining-room at Badminton House, Gloucestershire (Fig. 62), is treated in a more architectural manner than the room at Belton House, and has a series of composite pilasters supporting an entablature. The ceiling is without the fine plaster decoration with which that at Belton is embellished, and is quite flat and plain. The pictures in carved frames form a part of the wall decoration, and emphasise the atmosphere of warmth. The overmantel is treated similarly to that at Belton in the use of the portrait surrounded by carvings in Grinling Gibbons' style. The headings to the doors have also typical Gibbons carving.

An interesting comparison may be made with this room and that at Wilton (Fig. 54), which owes its origin to Inigo Jones. In both rooms pictures form an important part of the decoration, but the atmosphere of the two rooms differs. Wilton is magnificent, rich, and stately, while the Badminton room imbues one with a far greater sense of comfort and homeliness. A great deal of this feeling is no doubt due to the different materials

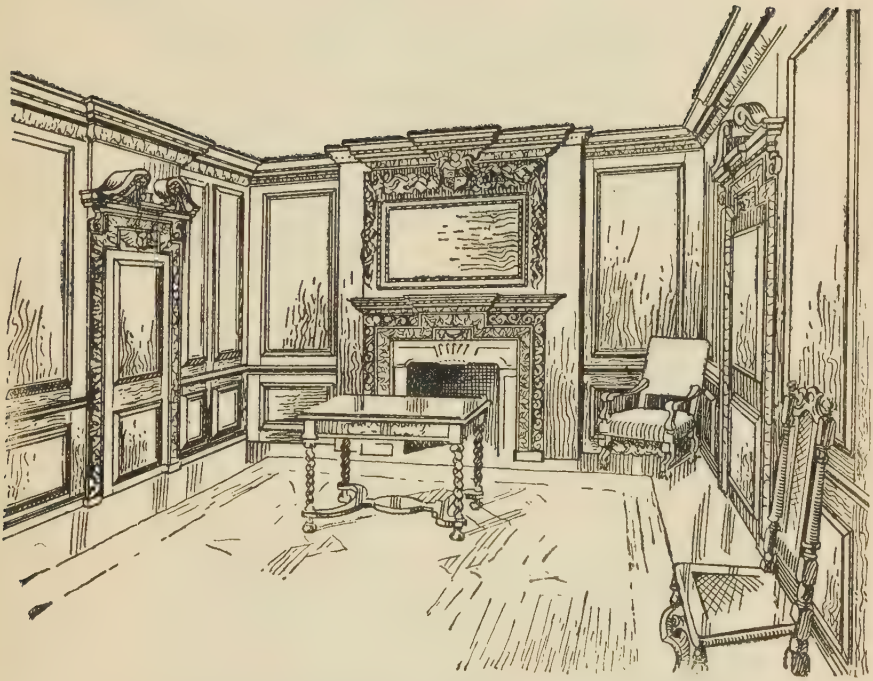


FIG. 66. ROOM FROM CLIFFORDS' INN, LONDON.

NOW IN THE SOUTH KENSINGTON MUSEUM.

Last quarter of the 17th Century.

The panelling is of oak, and consists of a series of wide panels framed with heavy projecting mouldings. There are four doors. Those shown have cherubs' heads carved in the headings. The heading of one of the other doors is shown at "B," Fig. 67.

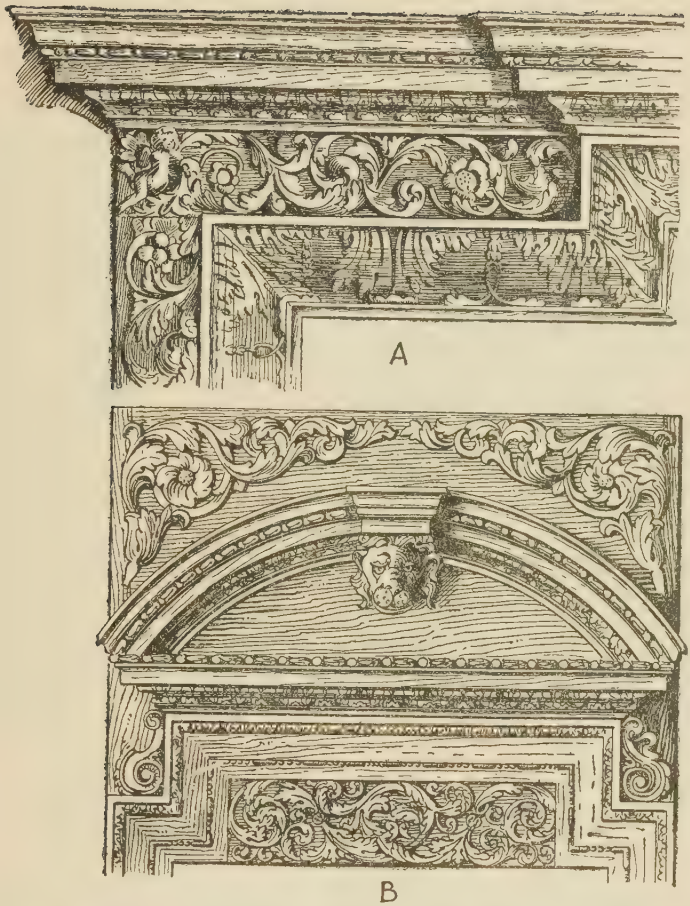


FIG. 67. DETAILS FROM A ROOM IN CLIFFORDS' INN.
NOW IN THE SOUTH KENSINGTON MUSEUM.

Last quarter of the 17th Century.

A. The woodwork of the mantelpiece showing the carved cherub and acanthus scrolls. B. One of the doorway headings.

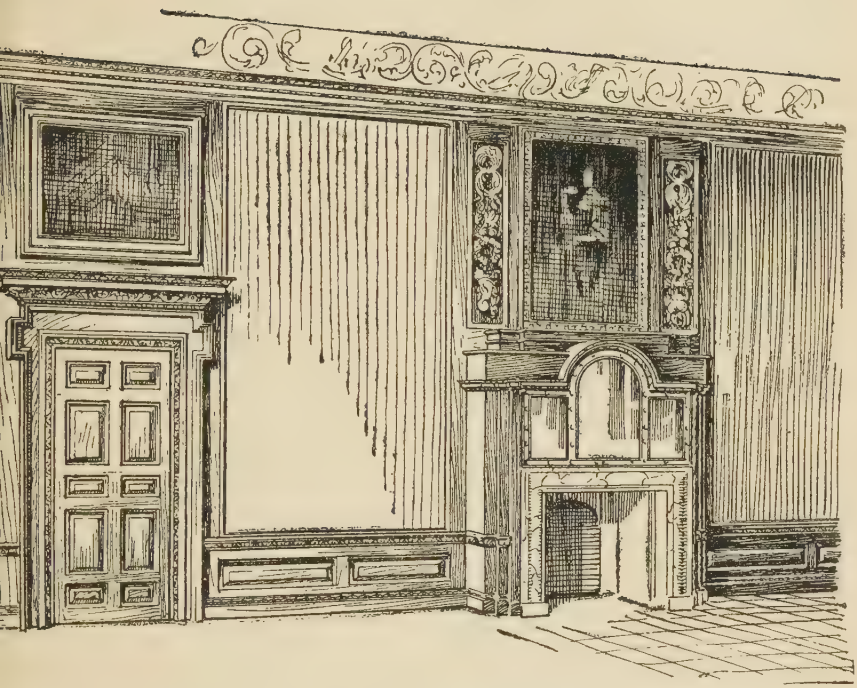


FIG. 68. A DOORWAY AND MANTELPIECE IN THE KING'S BEDROOM AT HAMPTON COURT PALACE.

Late 17th Century.

The room was designed by Sir Christoper Wren and the carving carried out by Grinling Gibbons. The ee-shaped marble framing to the fireplace opening without any shelf is typical of the period. The ge panels on the walls are stretched with tapestry.

employed, the one having plaster walls, and the other being panelled. The two architects, Jones and Wren, however, had different ideals, and the materials used represent but one of the causes which emphasise the varying impressions. Fig. 63 shows some of the details in the room at Badminton.

Hawksmoor and William Talman were contemporary architects with Wren, and to a great extent came under his influence. Fig. 64 is a fine room, which owes its origin to Talman, and is quite architectural in design. The pilasters are of the Ionic order, and support a carved entablature picked out in gilt. The comparatively plain plaster ceiling is coved at the sides and breaks forward above the mantelpiece. The latter is typical of the period with its framed picture and the mirror. Another usual feature is the ogee-shaped framing to the fireplace opening and the omission of the shelf. The latter, however, was not universal. The fireplaces at Belton and Badminton both have the shelf. The capital of one of the pilasters and the carving of the frame above the mantelpiece are seen at A, Fig. 65, and the ogee-shaped architrave of the door at B.

The panelled room from Cliffords' Inn now in South Kensington Museum, and shown in Fig. 66, is an example of a smaller room of the late years of the 17th century. The usual dado moulding is introduced, and the panels are raised as in the room at Belton House, shown in

Fig. 60. The overmantel takes the form of a wooden panel, surrounded by carved acanthus leafage which is centred by an heraldic device. The carved mantelshelf is shown at A, Fig. 67, in which the carved figure of a boy can be seen at the left, a common feature of the work of the period. At B, Fig. 67, is seen the heading of one of the doorways. There are four doors to the room, two having the heading shown at B, while the remaining two have broken pediments of serpentine shape and a carved cherub's head and wings in place of the acanthus carvings at the bottom of B.

The later portion of Hampton Court Palace, built during William and Mary's reign by Wren, contains many interesting features. A mantelpiece and doorway are shown in Fig. 68. The marble framing around the fireplace opening is ogee-shaped, as that at Dyrham (Fig. 64), and there is no mantelshelf. The picture above is flanked by pendants carved by Grinling Gibbons in his usual bold naturalistic manner. At A, Fig. 69, the carved cornice above the door is shown, and the remaining illustrations show the various carved mouldings in the room. The large panels above the dado are stretched with tapestry.

As mentioned in Chapter XI., the pierced panels carved with acanthus leafage, and the turned balusters, succeeded the strapwork of the Jacobean period in the balustrading of the staircases. At Tythrop House, Oxfordshire, is a splendid example constructed towards

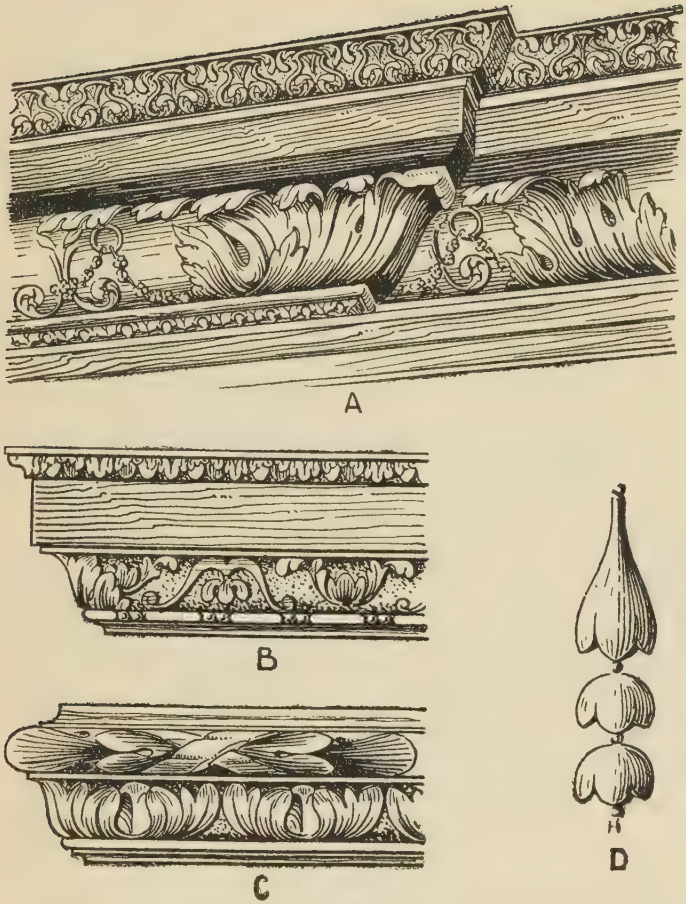


FIG. 69. DETAILS FROM THE KING'S BEDROOM AT HAMPTON COURT PALACE.

Late 17th Century.

A. The carved entablatures above the door. B. Mantelpiece cornice. C. The dado rail. D. Carved husks.

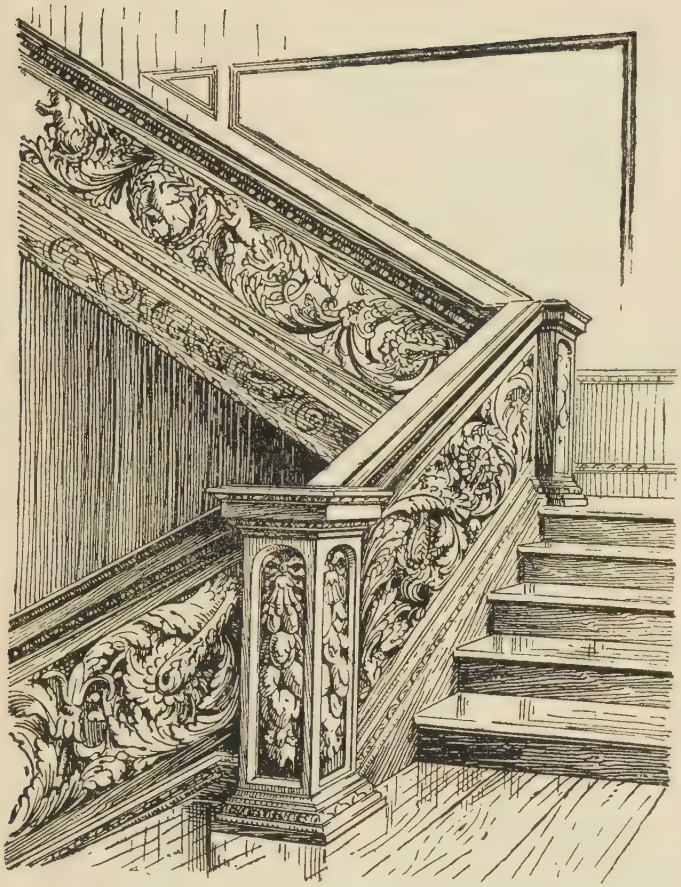


FIG. 70. THE STAIRCASE AT TYTHROP HOUSE, OXFORDSHIRE.

Last quarter of the 17th Century.

The heavy newels are finished at the top with a broad capping of the same section as the hand-rail. The balustrading takes the form of pierced panels carved in the form of acanthus scrolls, cupids, etc.

FIG. 71. DETAILS OF THE STAIRCASE AT TYTHROP HOUSE, OXFORDSHIRE.

Last quarter of the 17th Century.

A. A newel and portion of the balustrade. B. A pendant beneath one of the newels. C. Section through the hand-rail. D. Carving on the carriage-piece.

the end of the 17th century, and is shown in Fig. 70. It will be noticed that the finial which was still in evidence in the staircase at Thorney Abbey House (Fig. 58) has quite disappeared in the present example, the newel being terminated at the top by a broad capping worked in the same section as the hand-rail. The carving shows strongly the influence of Grinling Gibbons in its complex and naturalistic character. The general tendency by the beginning of the 18th century was to lighten the newel and substitute the carved panels by a series of turned balusters. The panelled balustrade, however, was always accompanied by a heavy newel. An enlarged view of the carving is given in Fig. 71.

Wren also carried out a number of staircases in stone, having balustrades of wrought-iron work.

Jean Tijou was chiefly responsible for the introduction of fine ironwork during his stay in this country, in the reign of William and Mary. A wooden hand-rail was fixed above the metal balustrading.

XIII

THE EARLY GEORGIAN PERIOD

1720–1750

TOWARDS the end of the first quarter of the 18th century the Renaissance style, as thoroughly nationalised by Wren, began to decline in favour of a more purely Italian classical style. As shown in the last chapter, Wren differed chiefly from Inigo Jones in that his work bore a far more homely character. With the opening of the century he was still the leading architect from whom the lesser designers took their pattern. He died in 1723, but before his death his influence had declined, and popular fashion reverted to the colder and more formal style favoured by Jones.

The reversion was probably not so much due to any remaining influence of Jones, as to the rising fashion for people to whom building was of immediate interest to travel abroad. They learnt for themselves the origin whence the Renaissance had come, and the stately, spacious style they found appealed irresistibly to the age. It demanded all that was elegant, magnificent, and

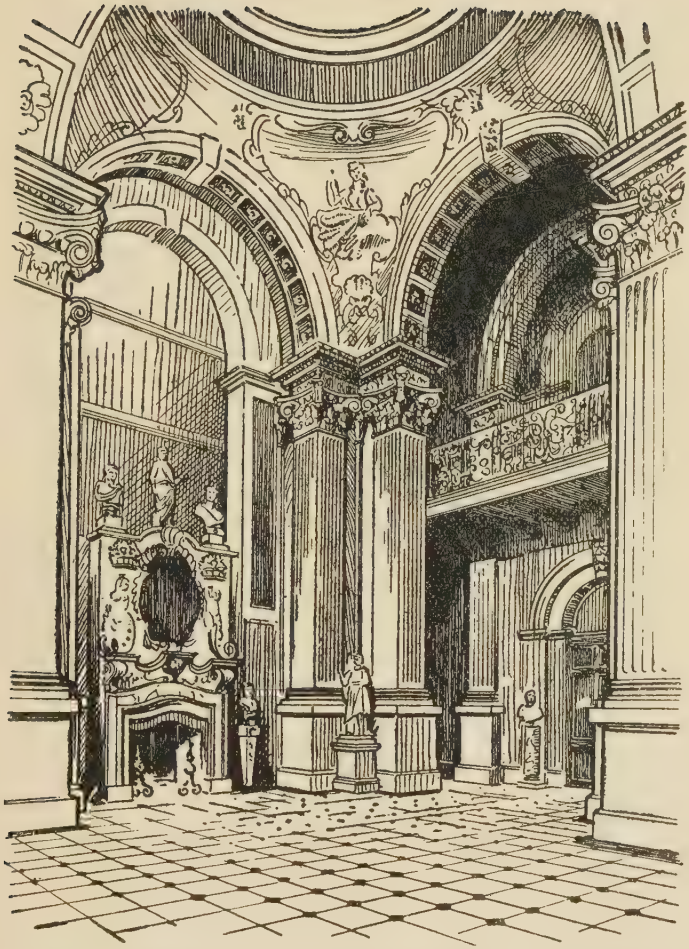


FIG. 72. THE HALL, CASTLE HOWARD, YORKSHIRE.

First half of the 18th Century.

This palatial hall was built by Sir John Vanbrugh. The dome, which is painted, is supported by four large piers. The fireplace is a peculiar feature and shows strong French influence.

FIG. 73. THE SCULPTURE GALLERY, HOLKHAM HALL, NORFOLK.

Second quarter of the 18th Century.

The Gallery was designed by William Kent specially for the display of statuary. The latter stands in coved niches arranged in the otherwise plain walls.

pompous at no matter what sacrifice of comfort. Noblemen required splendid houses, and the number of smaller houses suited to the purses of the country squires and the well-to-do commercial classes increased steadily. Private individuals became versed in the principles of classic architecture, and their acquaintanceship with the Italian buildings caused a reaction in favour of the style set by Inigo Jones in the previous century, which lent itself readily to the fashionable ideas of the times.

Many of the architects during the second half of the 17th century had never been abroad, and had absorbed their ideas of the Renaissance from men like Jones and Pratt. It was natural that with their ideas thus limited they should retain a good deal of what was traditionally English. Wren, although his work owed its origin to Italy, adapted the style to suit our colder climate, and gave to his interiors a far greater sense of homeliness than had been customary with Jones. In the first half of the 18th century all the leading architects, or at any rate all the fashionable architects, travelled abroad, and came back inspired with ideas purely Italian in feeling.

The result of the rage for the Italian ideal was a great increase in the proportions of the rooms. The hall enjoyed a period of importance, and although it was essentially an entrance place and in no sense a living-room, it was the subject of the most elaborate treatment. In many cases it assumed a degree of spaciousness and

immensity that remind one of a Roman palace. The great height to which it was built often caused the addition of a gallery. It became customary to build the ground-floor, in which the hall was situated, somewhat above the level of the ground, the outer entrance being approached by a flight of steps. The basement below was used for the kitchens and other offices.

The palatial type of interior gained in popularity as the century advanced, and another result was in the arrangement of the rooms. They were placed to lead one into the other, so that when the doors were opened a view throughout the whole length was obtained, thus giving an increased impression of spaciousness. Statuary was made considerable use of, and still further added to the resemblance to an Italian palace. Wealthy people when travelling abroad made a point of collecting statuary and other works of art specially for the purpose of using them for the decoration of their English houses. It was the age of studied magnificence. Artists and craftsmen of all nationalities were employed to obtain the finest and most elaborate effect. In this sense it was a golden age for the interiors in that the finest work of the most skilled men was demanded, but it lacked the exalted genius of Inigo Jones or Wren, who realised that extravagance of decoration was not vital to beauty. The whole tendency was rather towards the theatrical.

The century was remarkable for the number of de-

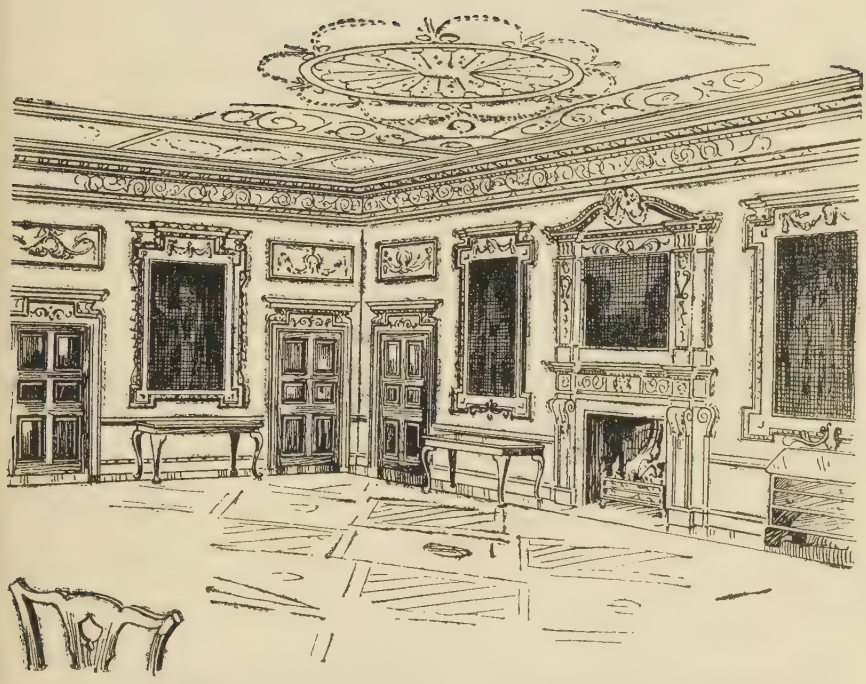


FIG. 74. THE DRAWING-ROOM AT DITCHLEY, OXFORDSHIRE.

First half of the 18th Century.

The room was designed by James Gibbs. The walls are white, and the door-casings are painted to match. The mantelpiece is of marble. The ceiling is of a later date.

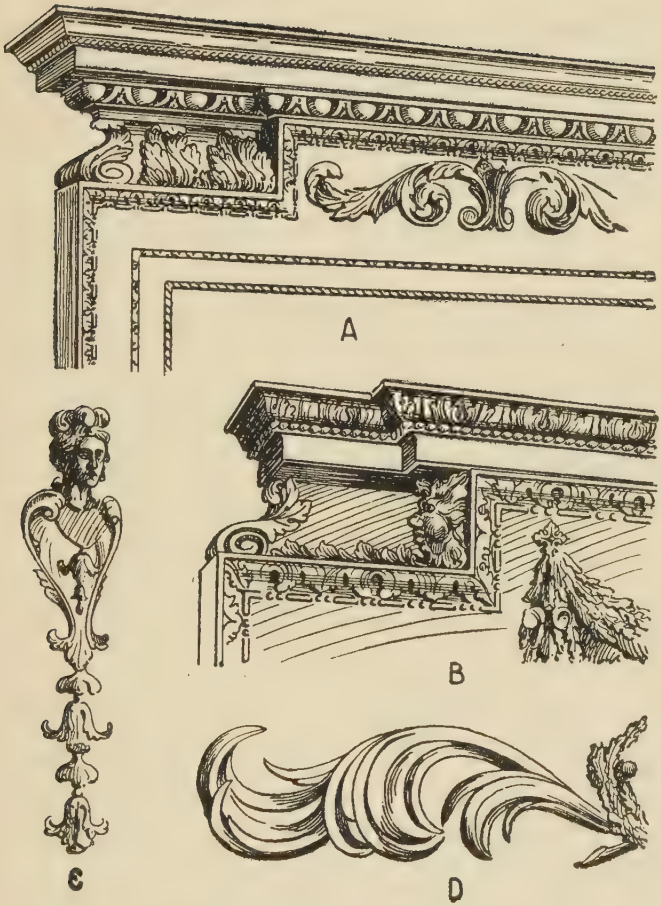


FIG. 75. DETAILS FROM THE DRAWING-ROOM, DITCHLEY, OXFORDSHIRE.

First half of the 18th Century.

A. A doorway heading. B. Heading of one of the picture panels. C. A mask in the overmantel. D. Detail in the heading of the overmantel.

signers working in the Italian Renaissance style, but all more or less displaying individuality in their treatment. The greatest exponent of the palatial interior was probably Sir John Vanbrugh, who, although possibly the most famous of the earlier 18th-century architects, did not attract a school in the same way that Jones and Wren had done. His ideal was to produce an atmosphere of dignity and magnificence, and he obtained it by magnitude and vastness of proportion. His work well reflects the national temperament at the period. Stone, marble, or plaster were the materials chiefly used in the rooms, and the wood panelling which in Wren's time had been revived was very little in evidence. In cases where its use was called for it was generally painted.

A very striking example of Vanbrugh's work is the hall at Castle Howard, Yorkshire, shown in Fig. 72, and serves to illustrate the princely style of building which he carried out. The dome is supported by four immense piers faced with composite pilasters and bridged by semi-circular arches. Above the piers are large mural paintings. A balcony is built immediately facing the entrance, the balustrading of which takes the form of finely executed ironwork. The mantelpiece is remarkable in itself, positioned as it is beneath the large arch. It shows very strong French influence in its design. The statuary with which the hall is embellished emphasises the stately and grand atmosphere of the whole.

One of the most fashionable designers was William Kent, who had a patron in the Earl of Burlington. He was a man of remarkable versatility, and was as notable for his mural paintings as for his powers as a designer of interior work generally. He was often employed as a painter in houses being decorated under the supervision of other architects, although he was hardly an accomplished master. In his interiors, however, he showed undoubted ability. He travelled abroad considerably, and collected many pieces of sculpture and antiques which were used in the interiors he designed for his clients. To such a height did the rage for the collection of sculpture reach that in some of the larger mansions special galleries were built in which to display it. Fig. 73, known as the sculpture gallery at Holkham Hall, Norfolk, is an example. It was designed by Kent, and exhibits a typical feature in the cove at the far end. The walls are comparatively plain, and have a series of niches above the dado moulding for the reception of statuary. The fireplace is also designed with a niche in the overmantel, surrounded by a carved architrave, and capped by a broken pediment.

Gibbs was employed as a designer in a great number of houses. He followed the trend of general fashion in its demand for magnificence. His work was not of the same gigantic proportions as that of Vanbrugh, and in the treatment of his rooms followed closely what he

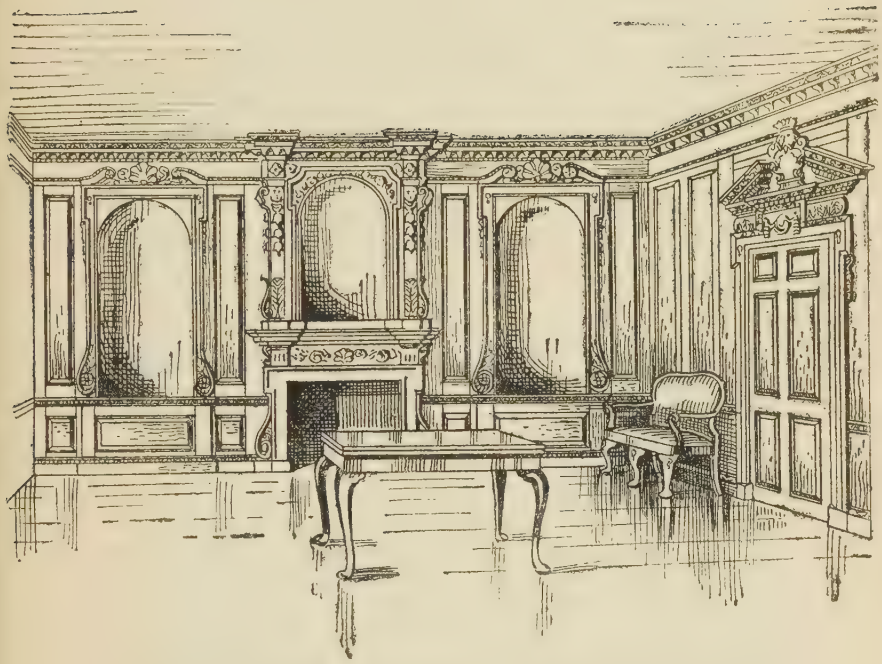


FIG. 76. A ROOM FROM HATTON GARDEN, LONDON.
NOW IN THE SOUTH KENSINGTON MUSEUM.

Circa 1730.

The walls are panelled with pine, which was originally painted. The coved niches flanking the fireplace originally had glazed mahogany doors. The general decoration is typical of the period.

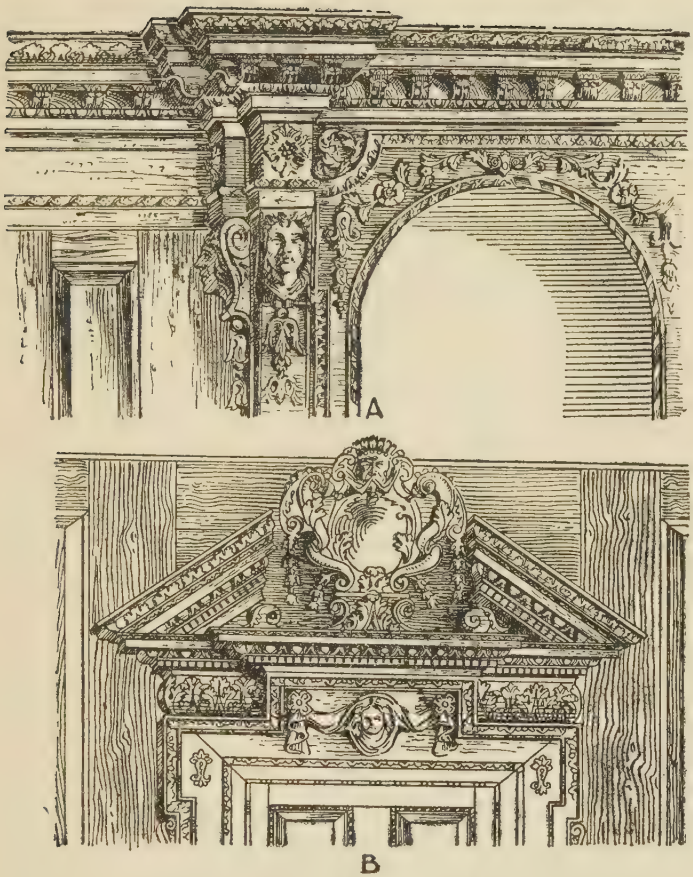


FIG. 77. DETAILS FROM A ROOM IN HATTON GARDEN.
NOW IN THE SOUTH KENSINGTON MUSEUM.

Circa 1730.

A. The top of the overmantel. B. A doorway heading.

considered the correct proportions for them as established by the classic precedent.

The drawing-room at Ditchley, Oxfordshire (Fig. 74), is a particularly fine room of his design. The walls are decorated with a series of pictures contained in panels. The latter are formed by carved mouldings broken at the corners and decorated at the headings with human masks and swags and pendants of flower and leaf work. The doors are of mahogany, and have raised panels and carved architraves. One of the headings, with its scrolled acanthus leafage and the egg and tongue enrichment, is shown at A, Fig. 75. At B the heading to one of the panels is shown. The centre portion is occupied by swags of oak leaves and the portion outside the break by a grotesque mask. The marble mantelpiece is of fine workmanship, the upper portion of which takes the form of two pilasters capped by a broken pediment. These are decorated with human masks, shown more clearly at C, Fig. 75. D shows the detail above the picture. The painter's art was made considerable use of during the 18th century, and framed pictures, as in the previous periods, often formed an integral part of the design, as in the room at Ditchley.

An example of a smaller room is given in Fig. 76, and is from Hatton Garden (now removed to South Kensington Museum). The walls are panelled with pine, and, as was customary with all panelled work of the period, were

originally painted. The overmantel and the walls immediately adjacent have coved niches, the latter having originally had mahogany doors. The carved moulding around the overmantel niche is broken at the sides near the top, and has shaped corners. The cornice and frieze are supported by brackets carved in the form of human masks. These are shown in Fig. 77, at A, in which can also be seen the carved cornice and the bevelled panels at the sides. Below, B, is the heavily carved heading of the doorway. Doorways were invariably made important features in the 18th century rooms.

Other prominent names occurring in connection with interior decoration are Abraham Swan and Izaac Ware, who enjoyed a period of activity and produced a good many schemes for the treatment of the smaller houses. Campbell and Morris were also notable designers of the period.

The chief tendency in staircase construction during the 18th century was one of lightness. The newels were made of much smaller proportions, and on the upper landings were sometimes completely omitted. The balustrades consisted of turned balusters of fairly stout proportions to take the extra strain imposed by the smaller or non-existent newels. In order to bring the hand-rail up to the correct level in each succeeding flight, the ends were ramped—*i.e.*, they were curved upwards at the upper ends, as shown in Fig. 78.

FIG. 78. A STAIRCASE AT QUEEN SQUARE, BATH.

First half of the 18th Century.

A fine staircase built by John Wood. It should be compared with the previous examples. The hand-rail is light and is mounted upon the top of the newels. The ramp or upward curve of the rail should be noticed.

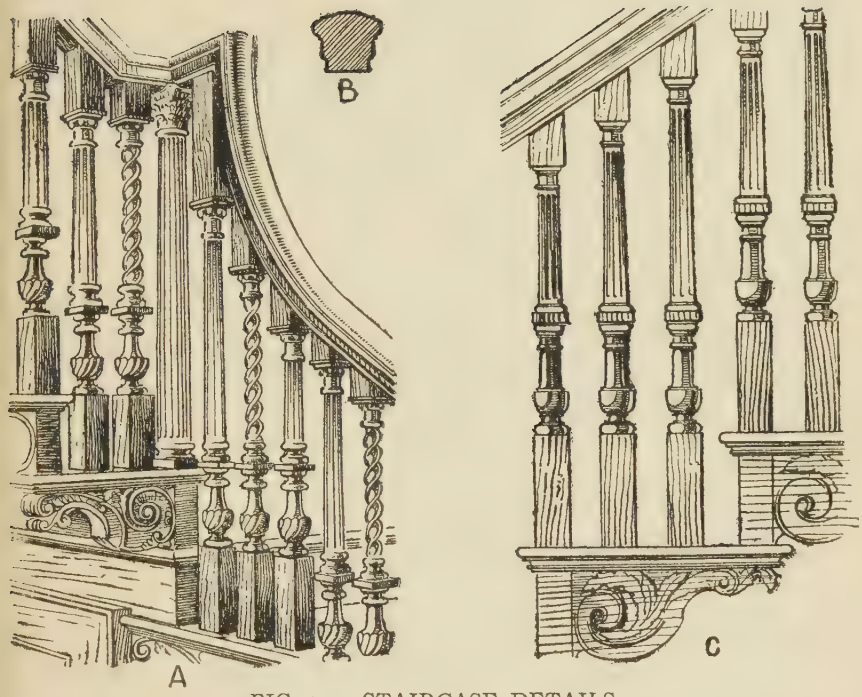


FIG. 79. STAIRCASE DETAILS.

A. Portion of a staircase at Queen Square, Bath (*First half of the 18th Century*). B. Section through the hand-rail. C. Balustrade on a staircase at Northgate, Ipswich (*First half of the 18th Century*).

A useful comparison may be made between this staircase, dating from the first half of the 18th century, and that at Thorney Abbey House (Fig. 58), which belongs to the preceding century. In the latter, the lower square newel is quite heavy, and is finished at the top with a finial. The landing newel is practically a repeat of the lower one, and the hand-rail is mortised into it. The carriage pieces are heavy and square, and a flat soffit is formed under the stairs. In Fig. 78 the newels are quite slight, and take the form of small composite pillars, upon the tops of which the hand-rail is mounted. There is no square carriage piece at the side, but the stair nosings are returned with scrolled brackets beneath. The contour of the brackets is returned under the steps in place of the flat soffit. The fine sweep of the hand-rail at the foot also shows a development from the earlier staircase in which the newel forms the lower termination. Further details of the Bath staircase are given in Fig. 79 at A. At C the carved brackets and balusters of another contemporary staircase are shown.

The use of stone in place of wood for staircase work was considerably increased during the century. Stone staircases usually had wrought-iron balustrades, worked in the manner introduced by Jean Tijou in the previous century.

XIV

THE LATE GEORGIAN PERIOD

1750–1800

AN important development in the second half of the 18th century was the building of a vast number of town houses. They were erected for both noblemen and the well-to-do professional classes. In plan they were necessarily different from the large country mansions. In the latter the entire plan took the form of an immense hall, with a saloon and series of reception rooms placed adjacently and in immediate communication one with the other. They were considered and treated as the most important rooms in the houses, and were situated all on the ground-floor. The town houses required a different arrangement, and it was to these that a great number of the later Palladian architects turned their attention.

During the middle of the 18th century the general tendency of the Palladian designers was to introduce a theatrical degree of exuberance in their treatment of the interiors. Comfort and homeliness had been sacrificed to obtain rooms of vast and massive dimensions, which in

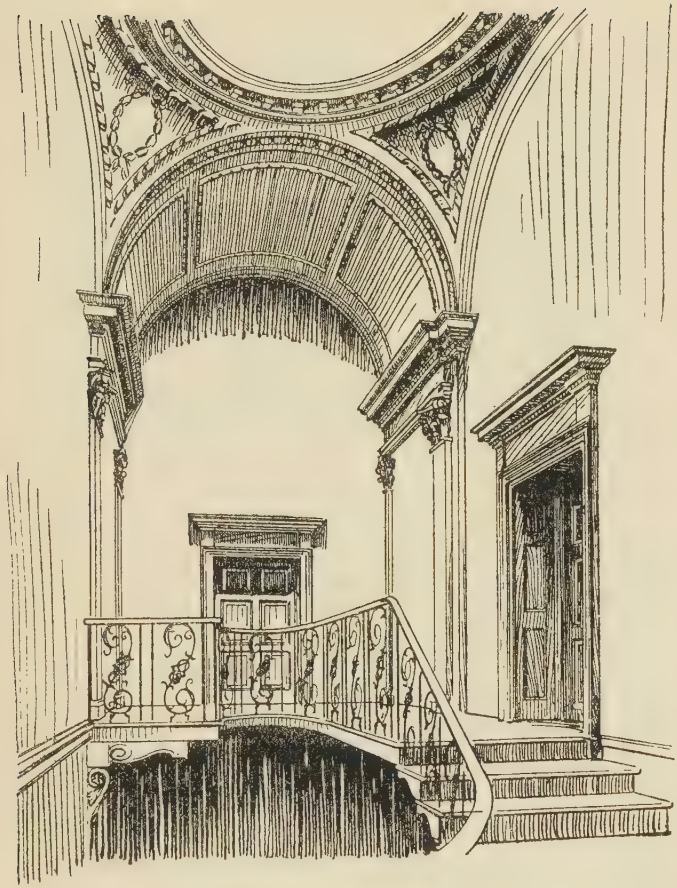


FIG. 80. STAIRCASE HALL, ELY HOUSE, LONDON.

Second half of the 18th Century.

The hand-rail, which is supported by iron balusters, runs unbroken from top to bottom. The stairs are of stone and are finished at the ends with shaped brackets. Designed by Sir Robert Taylor.

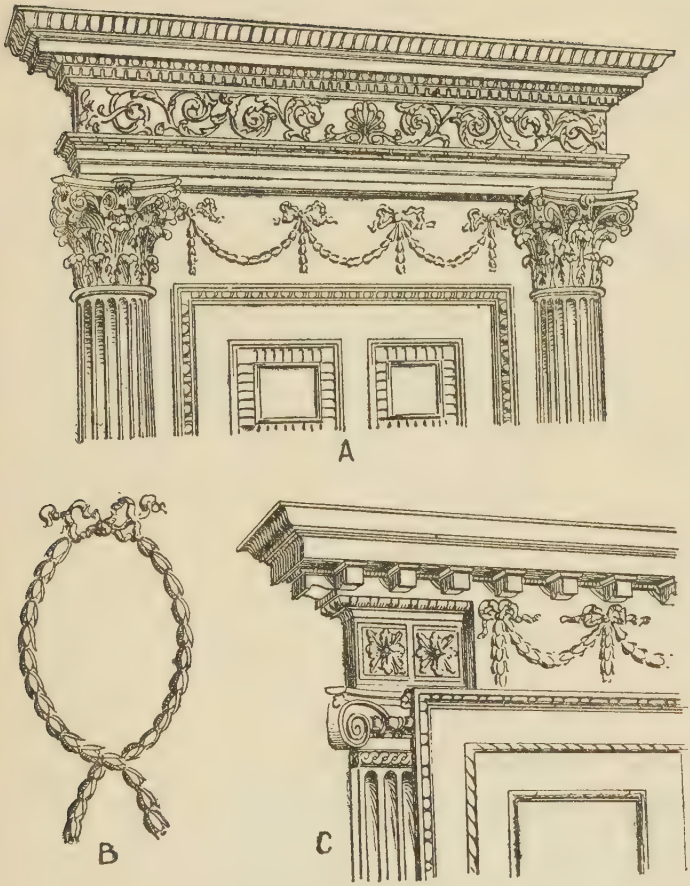


FIG. 81. DETAILS OF THE PALLADIAN SCHOOL.

Second half of the 18th Century.

A. A door-head by Sir Robert Taylor. B. A wreath of husks. C. A door-head by Sir William Chambers.

many instances exhibited a rather meaningless display of ornamentation.

The most prominent architect in the second half of the century was Sir William Chambers, who served as a corrective to the rather debased tendencies of the period. Although his chief energies were spent in connection with public buildings, his influence spread to those architects engaged in buildings of a more domestic nature. It was mainly owing to him that the later Palladian work assumed a more sober character than the tendencies of the age pointed to. His rooms were architectural in their treatment, and he favoured the plaster or stone walls in preference to panelling. His work showed a certain French influence, which was probably caused by his visits to that country. In common with many other designers he produced a book on his subject termed "A Treatise on Civil Architecture," in which he gave a series of rules for designers working in the manner of Palladio.

Two other rather lesser architects who, like Chambers, followed the Palladian School, were Sir Robert Taylor and Carr of York. Both men were responsible for a great number of the fine interiors, although their work was not so ambitious as that of Chambers.

A view of the upper landing in the staircase at Ely House, Dover Street, London, is given in Fig. 80. It was designed by Sir Robert Taylor, and is typical of the

later Palladian work. The treatment is of a reserved character. The vaulting rests upon a classical entablature supported by Corinthian pilasters which, with the wall against which they stand, are severely plain. Detail of the wreath formed by chains of husks beneath the dome is given at B, Fig. 81. The balustrading is a good example of the metalwork used in many of the stone staircases of the period. The hand-rail is of wood. In some instances when the rail assumed very slight proportions, a metal core was fitted into a groove on the underside to strengthen it. The absence of any form of newel should be noticed.

The doors and their casings are very plain. A more ornate example by the same architect is shown at A, Fig. 81. In this the frieze is decorated with a flowing design of acanthus leafage centred with a Greek honeysuckle ornament. The Palladian designers often used forms of pilasters to support the cornice above the doorway. Another example by Sir William Chambers is given at C, Fig. 81, in which half pilasters with voluted capitals are used.

Rather later in the century a new school sprang up under the leadership of the brothers Adam. Both men had studied in Italy, and some ten or fifteen years after the middle of the century returned to London and commenced in their profession as fashionable architects. Their original and resourceful work soon created a school

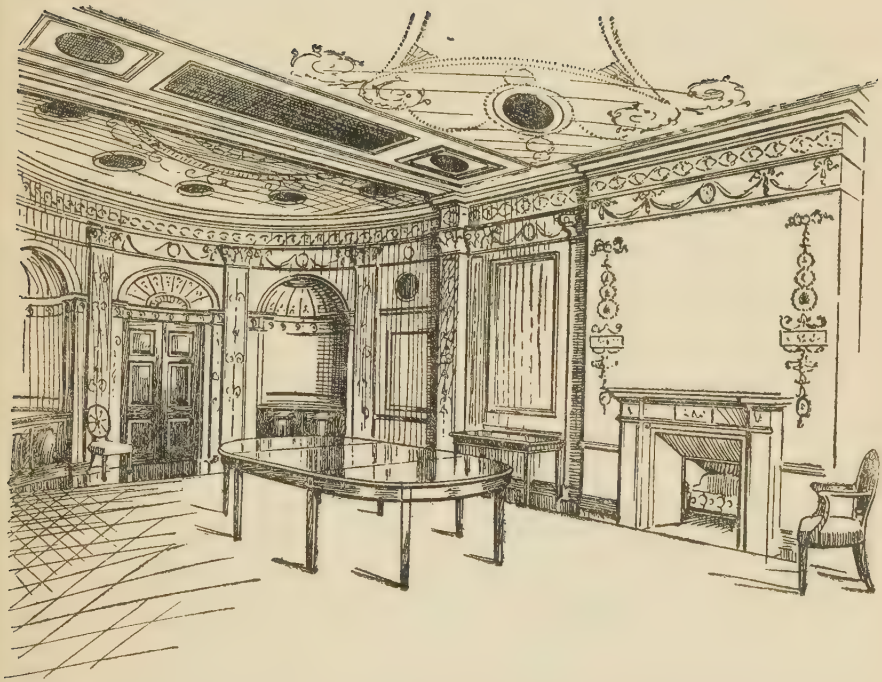


FIG. 82. THE DINING-ROOM IN A HOUSE IN PORTMAN SQUARE, LONDON.
Circa 1775–77.

The work was carried out by the Brothers Adam. The ceiling, with its delicate scrolls and small painted panels, is typical of the school.

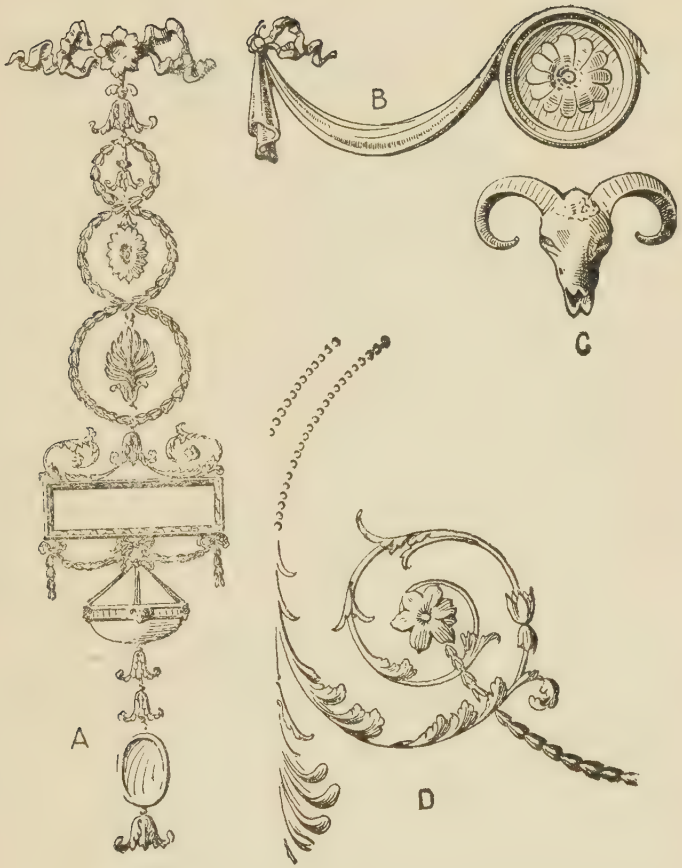


FIG. 83. DETAILS OF THE ADAM SCHOOL.

Second half of the 18th Century.

A. A pendant in composition in low-relief. B. Draped patera. C. A ram's head. D. Acanthus scrollwork.

of followers who designed in their style. Although they were to a certain extent influenced by Palladian *motifs* they showed a powerful individuality, and created a style which showed in strong contrast with the purely Palladian School. Refinement and elegance was the keynote of their work. An outstanding feature was their use of delicate detail worked in stucco, in low-relief and of exquisite modelling. The ceilings were particularly noticeable in this particular. Their designs were usually based upon geometrical figures and treated with a wonderful intricacy of delicate stucco ornament. Small painted panels and plaques were often interspersed in the design, and the whole effect was wonderfully rich and graceful. Their work at its worst tended towards overcrowding and effeminacy. They made considerable use of colour in their schemes. The walls were often painted with flat washes of delicate shades, and were panelled out with fine mouldings. Great use was also made of the painter's art. Angelica Kaufmann, Cipriani, and others were employed to paint their ceilings or the small panels and plaques which were an important feature in the design.

They devoted a good deal of attention to their treatment of fireplaces. Marble of various colours was used as well as wood. The latter was usually painted. They were carved with the classic orders, Greek ornamentation, etc. Mantelpieces of the mantelshelf height only were the type they usually favoured, the upper portion having

a mirror in a delicate frame or a mural painting framed with stucco ornamentation.

They carried out a tremendous amount of work, and introduced as great changes in house-planning as in decorative design. The majority of their work was purely domestic. Chief among the designers who took their cue from the brothers Adam were Leverton and Milne. Their rooms had usually plain walls treated with flat washes of colour and terminated at the bottom with a skirting above which was a chair rail. Both were usually delicately moulded and often carved with small egg and tongue enrichments.

The dining-room at Portman Square, London, shown in Fig. 82, exemplifies the type of decoration used by the brothers Adam. The fireplace is of mantelshelf height only, and the lintel is decorated with the typical centre panel carved with classical subjects. At the sides of the chimney-breast are pendants carried out in stucco and of the usual delicate modelling. One of these is shown at A, Fig. 83. The curved end of the room was a very favourite feature with the brothers Adam. The doorway has the semi-elliptical heading, and at either side are coved niches with cupboards below. The tall pilasters are decorated with acanthus scrolls and the Greek honeysuckle ornamentation. The treatment of the frieze with its pateræ and draped festoons is shown at B, Fig. 83. At D is a portion of the delicate scrolling with which the

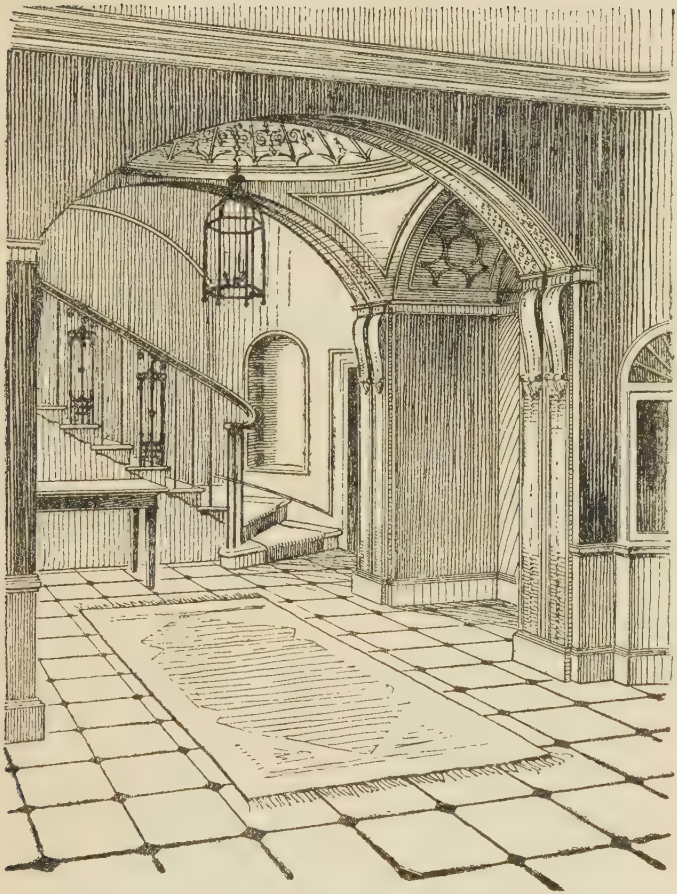


FIG. 84. ENTRANCE HALL AND STAIRCASE IN A HOUSE IN BEDFORD SQUARE, LONDON.

Second half of the 18th Century.

The hall is by Thomas Leverton, who worked in the Adam style. The centre is roofed with a shallow dome, and the thin pilasters supporting the spandrils have flat brackets at the top.

FIG. 85. EXAMPLES OF DETAILS OF THE ADAM SCHOOL.

Second half of the 18th Century.

A. A vase with pendant of husks. B. The key pattern with corner patera. C. A grotesque with human head. D. A scroll. E. A doorway heading.

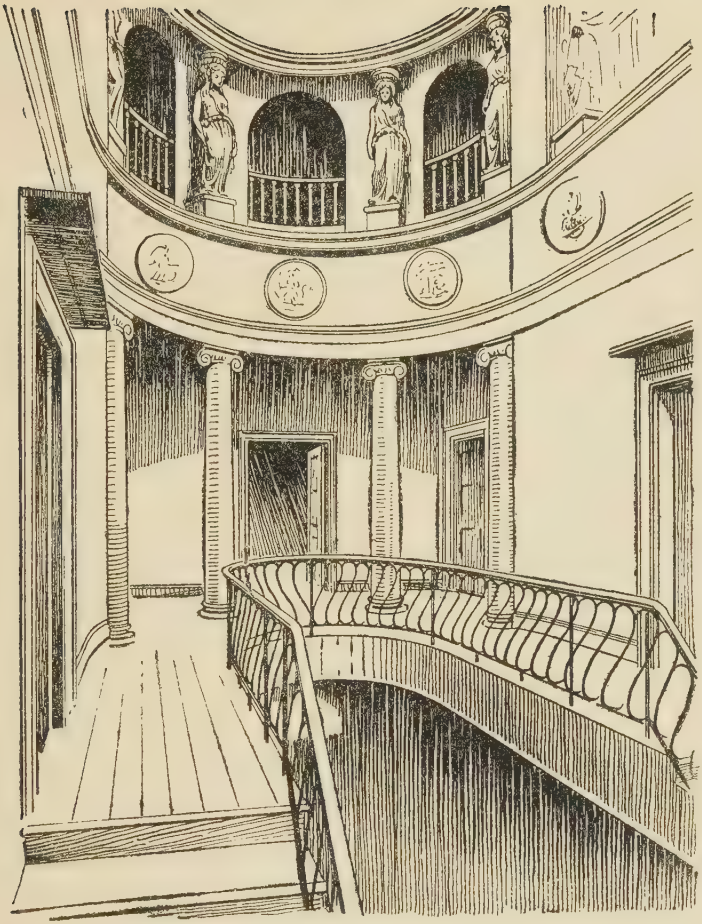


FIG. 86. THE STAIRCASE HALL IN THE OLD WAR OFFICE, LONDON.

NO LONGER EXISTING.

Late 18th Century.

The curved ends are supported by Ionic pillars, above which are a series of caryatid figures. It was designed by Sir John Soane.

ceiling is decorated. A vast number of ceilings designed by the brothers Adam had the small circular paintings as in this room.

The hall of a town house is shown in Fig. 84, and is typical of the Adam School. It was designed by Leverton. In place of the classical orders used by the Palladians the arches are supported by thin pilasters with flatly curved brackets at the top. In the centre is a shallow dome with fan-like decoration. The arches are particularly flat, and the soffits have a series of small circles in low-relief. The stone staircase with its metal balustrading is quite typical. The use of separate balusters, as in this and the staircase at Ely House (Fig. 80), was generally preferred in place of the series of panels filled with scrolls and leafage adopted in the previous century and early in the 18th century. In many cases the staircase was built in a cylindrical well without the central newel.

In Fig. 85 several portions of details used by the Adam School are shown. The vase A with pendants or festoons pending from the sides or from the handles was used in almost every type of decoration. B shows the key ornamentation with a corner patera often used in the treatment of bandings, friezes, and panel rails, etc. C is a mythical subject with a human head. D illustrates one of the delicate scrolls. At E a part of a door casing is shown. The Adam School usually preferred the use of shallow

brackets on the framing in place of the classical capitals used by the Palladian architects.

Fig. 86 shows the upper landing of the staircase at the old War Office, Pall Mall, London, now no longer existing. It was the work of Sir John Soane, who was one of the last of the 18th-century architects. The deeply overhanging cornice of the semicircular end is supported by a series of draped figures in the classical style, and below are a number of plaques carved with classical subjects. Soane's work shows a quaint mixture in the retention of the classical precept combined with his own original ideas. The majority of his work is rather overcrowded with decorative detail.

Wall-paper was introduced about the middle of the century, and increasing use was made of it from then onwards. The finer paper came from China, and was designed with non-repeating patterns.

XV

DOORS AND DOORWAYS

A VERY common practice of the Elizabethan and Jacobean craftsmen was the use of various debased versions of the classic orders in their door casings. They usually took the form of flat pilasters joined at the top with a flat cornice and frieze. In some instances a fan-shaped heading was introduced between the cornice and the top of the door, as in that shown at D, Fig. 48. As the 17th century developed, the doorways tended to assume a less bizarre appearance, and the purely Jacobean craftsmen became to a certain extent influenced by the spirit of true classicism as practised by Inigo Jones. A, Fig. 87, is a Jacobean doorway, in which it will be seen that the worker has made use of the broken pediment. This doorway should be compared with that at B, which was designed by Inigo Jones.

Jones's preference for stone and plaster usually resulted in the doors being painted to match the walls. He made the doorway a feature of vast importance in the room, and in some instances it took the form of a full classic order

with columns and entablature. Webb, who favoured wood panelling, usually left the woodwork of his doors in their natural state. C, in Fig. 87, is typical of his work, especially in the use of the broken architrave supported at the overhang by half pilasters. The doorway at Thorpe Hall (Figs. 56 and 57) shows similar features.

D, Fig. 87, is a doorway of Wren's design. Like Webb, his rooms were usually panelled with wood, and the doors were consequently treated to show the natural grain. They did not assume such a dominating character as the earlier doors of Jones's design. The carved frieze is typical of the period.

With the revival of the more purely Palladian style in the first half of the 18th century, the doorway again became more important. In many instances the architrave and heading, although of wood, was painted to match the plastered walls, while the door itself was left natural. A, Fig. 88, was designed by William Kent, and shows the fashionable use of a piece of sculpture in the broken pediment. B is a Gibbs doorway. Pieces with flat cornices such as this usually had a plaster panel above, treated in accordance with the scheme of the room.

The later Palladian designers, such as Sir William Chambers and Sir Robert Taylor, often used classic pilasters flanking the architrave as in C, Fig. 88, and A, Fig. 81. The flat cornice, as in these examples, became

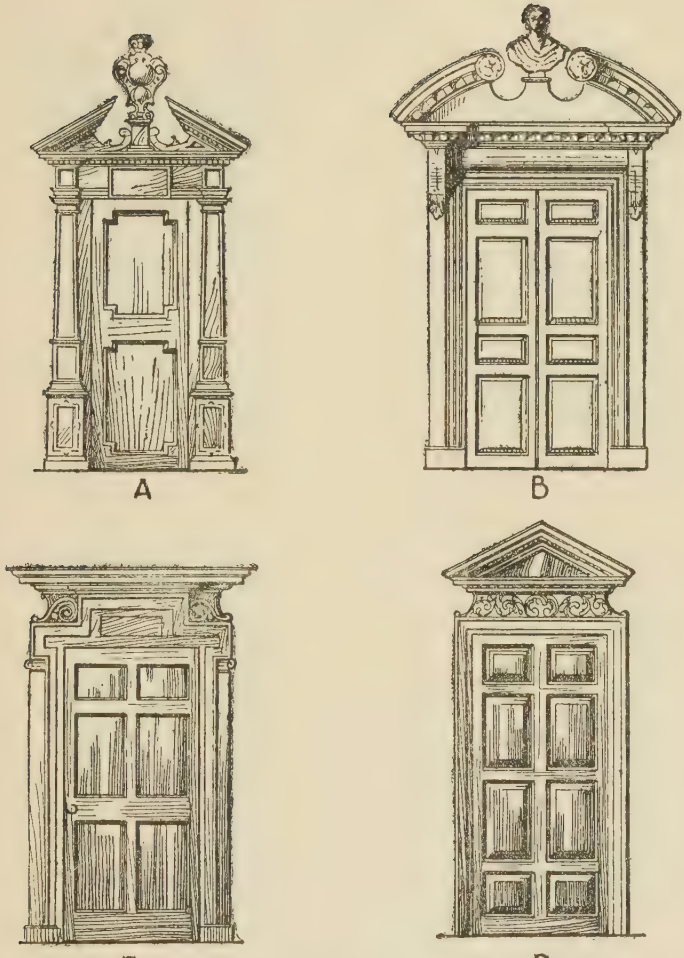


FIG. 87. EXAMPLES OF DOORS.

A. Late Jacobean door with broken pediment and semi-Doric pilasters (*Mid 17th Century*). B. A door by Inigo Jones. It is painted white to match the plastered walls (*Mid 17th Century*). C. An oak door by Webb with broken architrave (*Mid 17th Century*). D. An example by Wren with pediment and carved frieze (*Last quarter of the 17th Century*).

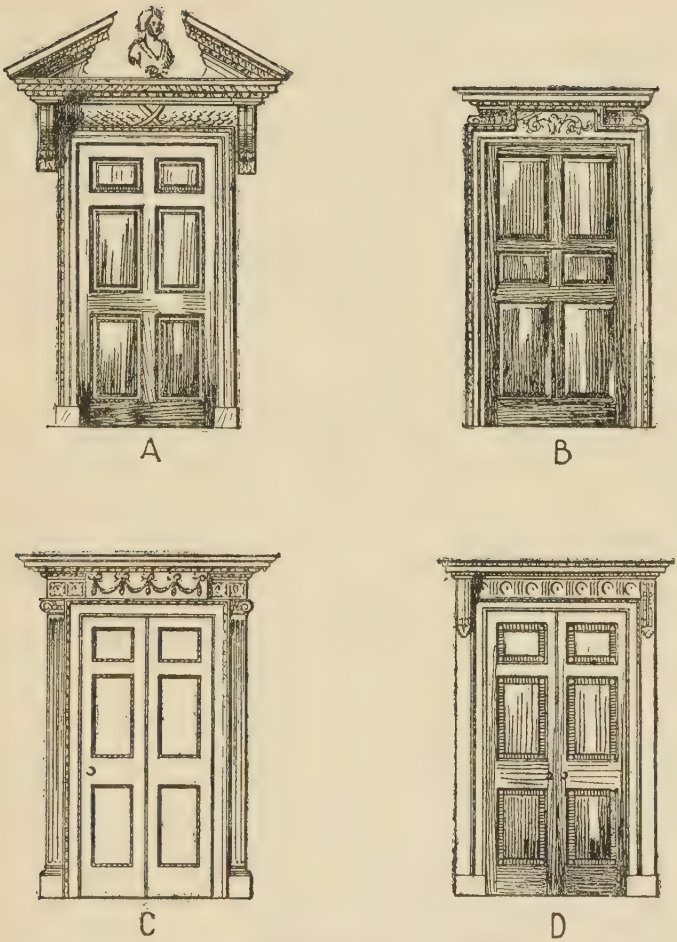


FIG. 88. EXAMPLES OF DOORS.

A. An example by William Kent with broken pediment and piece of sculpture above (*First half of the 18th Century*). B. A doorway by Gibbs (*First half of the 18th Century*). C. An example by Sir William Chambers with half pilasters flanking the architrave (*Second half of the 18th Century*). D. An Adam doorway. The edges of the panels are fluted (*Second half of the 18th Century*).

common towards the end of the century. The Adam School usually favoured the use of shallow brackets in place of the classic orders supporting the cornice, although in some cases pilasters and capitals were used, as in E, Fig. 85. D, Fig. 88, illustrates the use of the flat brackets. Adam doors usually had the edges of the panels fluted as in D, in place of the bevelled and moulded finish of the earlier examples.

XVI

FIREPLACES

FROM the Elizabethan period and onwards, the fireplace was a subject of the first importance in the rooms. Mention has been made how, in many cases, the mantelpiece was made to dominate completely the room, and was often quite out of scale and was grotesque in its degree of elaboration. In some instances the lower portion was completely of stone with a wooden overmantel, while in other examples the whole was of wood with merely the opening of stone or brick.

In the rooms designed by Inigo Jones or his school, the fireplaces were treated sympathetically with the remainder of the room, although their importance was in no way diminished. They were usually of stone or marble, or, when wood was employed, it was painted to match the walls. They usually took the form of a two-storey structure, often with pilasters or brackets supporting the mantelshelf, and with other pilasters above terminating with an entablature and pediment. A very favourite feature was the use of a portrait in the over-

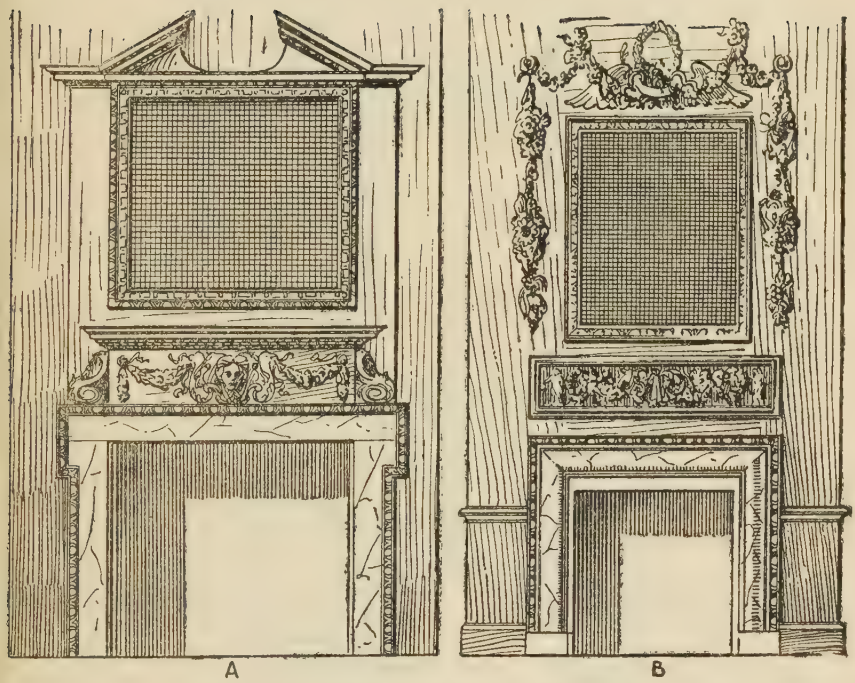


FIG. 89. EXAMPLES OF FIREPLACES.

A. A piece by Inigo Jones (*First half of the 17th Century*). The human mask beneath the shelf is characteristic. B. A fireplace of the Wren period (*Late 17th Century*). There is no shelf, and the marble framing of the opening is ogee-shaped in section.

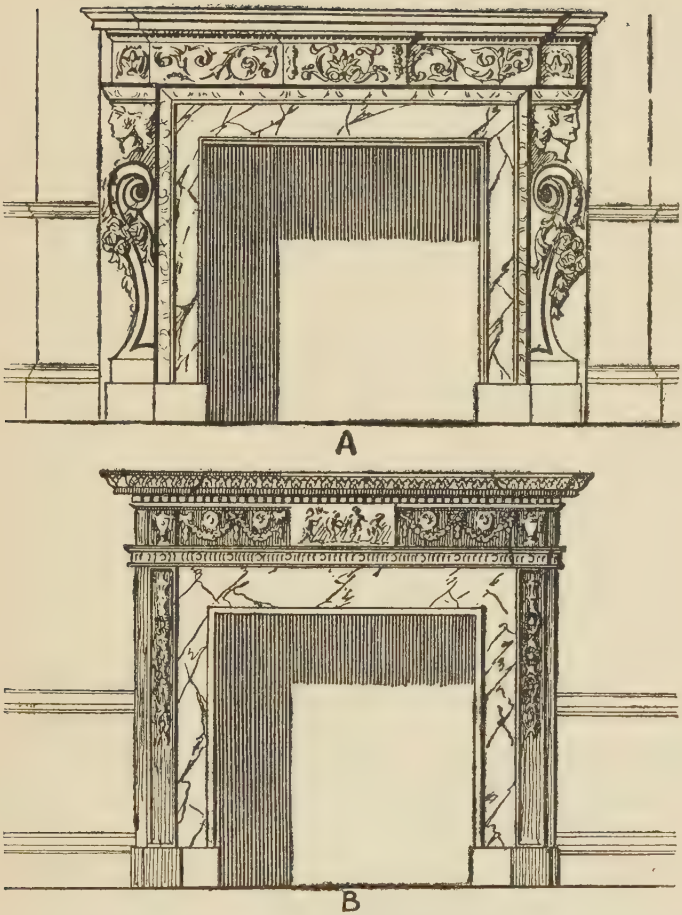


FIG. 90. EXAMPLES OF FIREPLACES.

A. An example of the Palladian School (*Second half of the 18th Century*). B. A piece in the Adam style (*Second half of the 18th Century*).

mantel surrounded by a heavily carved frame. A, in Fig. 89, is a rather simpler fireplace, built at Knole House, Sevenoaks. The use of the human mask, with heavy swags at either side, is typical of Inigo Jones. A more elaborate example is that in Fig. 54.

The dining-room at Thorpe Hall (Fig. 56) contains a good example of a fireplace by Webb. The lower portion is of marble and stone, while the overmantel is of wood in sympathy with the panelled walls.

During the Wren period the fireplace, although the subject of careful attention, was not made such an outstanding feature. The general impression given is that the whole consists of a flat background with decorative *motifs* applied, instead of being a complete structure in itself, as in the earlier types. The use of the picture in the overmantel was continued, and was usually surrounded by carvings in the bold Grinling Gibbons style. B, Fig. 89, is typical of a Wren fireplace, and shows the general tendency to eliminate the mantelshelf. Both fireplaces in Figs. 64 and 68 show this feature. The use of the ogee-shaped framing of the opening should be noted. At Belton (Fig. 60), which is of the Wren period, the shelf is retained.

As the first half of the 18th century progressed the mantelpiece again gained in importance. That designed by Gibbs in Fig. 74, and the remarkable piece by Vanbrugh in Fig. 72, show the general tendencies.

At A, Fig. 90, is shown a Palladian fireplace of the second half of the century, when it usually terminated at the height of the shelf. The space above was invariably filled with a mirror or plaque in plaster or painted. At B is a typical Adam example. These two pieces, A and B, form an interesting comparison between the two contemporary schools. Adam work was far lighter and more delicate than that of the Palladian designers. The use of the centre panel, carved with classical subjects as in B, was a very common feature.

XVII

PANELLING

WOOD panelling was employed from an early period, and was a form of wall covering essentially suited to the English climate, giving an atmosphere of warmth and homeliness. It was used in practically all Jacobean rooms of any importance. The panels, although wider than had been customary at an earlier date, were still comparatively narrow, and were usually arranged in regular formation, as in the example in Fig. 35. The stretches of panelling were broken up at intervals by pilasters of various curious versions of the classic orders. At B, Fig. 44, is a section of panelling which is typical of the more elaborate Jacobean work which was being produced when Inigo Jones commenced his architectural career. The *motifs* employed are clearly traceable to the Renaissance, but the peculiar proportions and the strange adaptations of the Ionic pilasters show the lack of knowledge of the true classic principles.

Inigo Jones did not favour wood panelling, and it was painted in the few instances where he used it. The room

at Wilton (Fig. 54) is typical of his wall treatment. White plasterwork, with applied ornamentation of composition, usually gilded, was his common method. In his large and more purely architectural rooms, as the hall at Raynham (Fig. 52), he used a series of classic pilasters with the full entablature, and with large panels between the pilasters.

His pupil, Webb, never having been to Italy, retained in his work more of what was traditionally English. He made considerable use of panelling, which was usually left in its natural state. The dining-room at Thorpe Hall (Fig. 56) is a good example. The scheme of panelling, however, was very different from the Jacobean type. The panels were made much larger, and a favourite feature was the introduction of headings to the important panels, as in A, Fig. 91. One of them is shown enlarged at B. This should be compared with the panel heading shown at B, Fig. 57, which is also by Webb.

The panels often became even wider during the Wren period, although the general scheme tended to become simpler. C, Fig. 91, is an example of Wren's design. The two carved cornice mouldings are shown at D and E. The saloon at Belton (Fig. 60) shows the tremendous size of the panels often introduced in the schemes. A more architectural character is given to the rooms at Badminton (Fig. 62) and Dyrham (Fig. 64). In both, the large panels are retained, the former having framed portraits forming an integral part of the scheme.

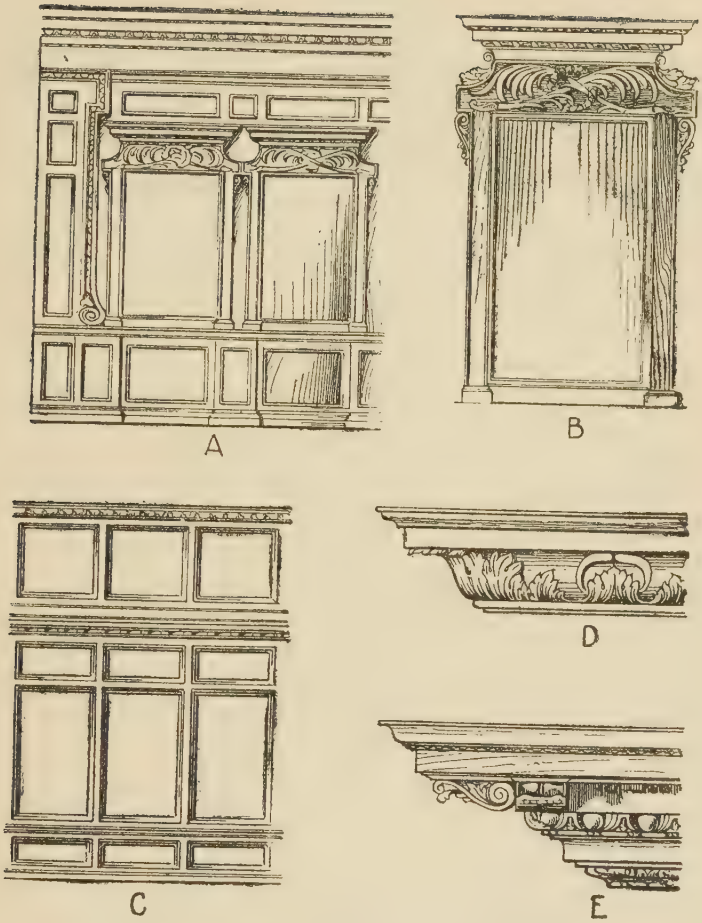


FIG. 91. EXAMPLES OF PANELLING.

Middle of the 17th Century.

A. Panelling by John Webb. B. Enlarged view of one of the panels shown at A.

Last quarter of the 17th Century.

C. Panelling by Sir Christopher Wren. D. Upper cornice. E. Main cornice.

With the reversion to the Italian style in the 18th century, panelling once again fell into disfavour, and in almost all cases where it was used it was painted, as in the room shown in Fig. 76. Another feature tending to the elimination of panelling was the increased use of wall-paper in the second half of the century.

XVIII

CEILINGS

INIGO JONES made very great use of plaster in his ceilings, but, like all his work, it was of a very different character from the contemporary treatment. In the latter the desired effect was one of magnificence, and it was obtained by exuberance of detail. In many instances the whole ceiling became a network of small interlacing ribs arranged in the form of various geometrical figures. Heavy drooping pendants and bosses, too, were a feature, while the interspaces between the ribs were filled with various strap and leaf work or heraldic devices. The work was carried out *in situ*, and was of a high order.

As will be seen from the ceiling at Raynham (Fig. 52), Inigo Jones's ceilings were designed on an ordered plan, and were necessarily in accordance with the remainder of the room. In many of the Jacobean rooms it would often seem quite possible to interchange the ceilings without detracting from the finished effect of the whole. In the rooms designed by Jones or his school, the decorative detail of the ceilings was of secondary consideration from

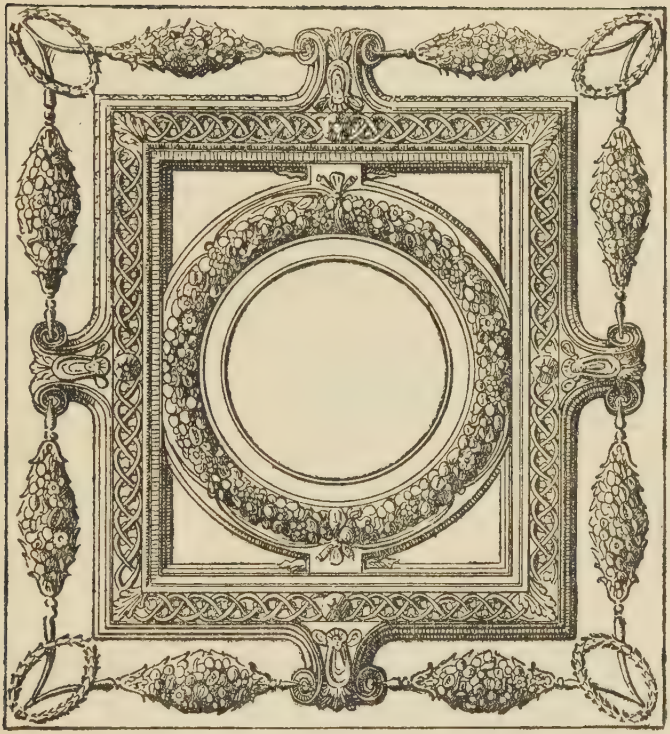


FIG. 92. A CEILING BY JOHN WEBB.

Middle of the 17th Century.

The plaster is modelled in bold projection and shows strongly the influence of Inigo Jones.

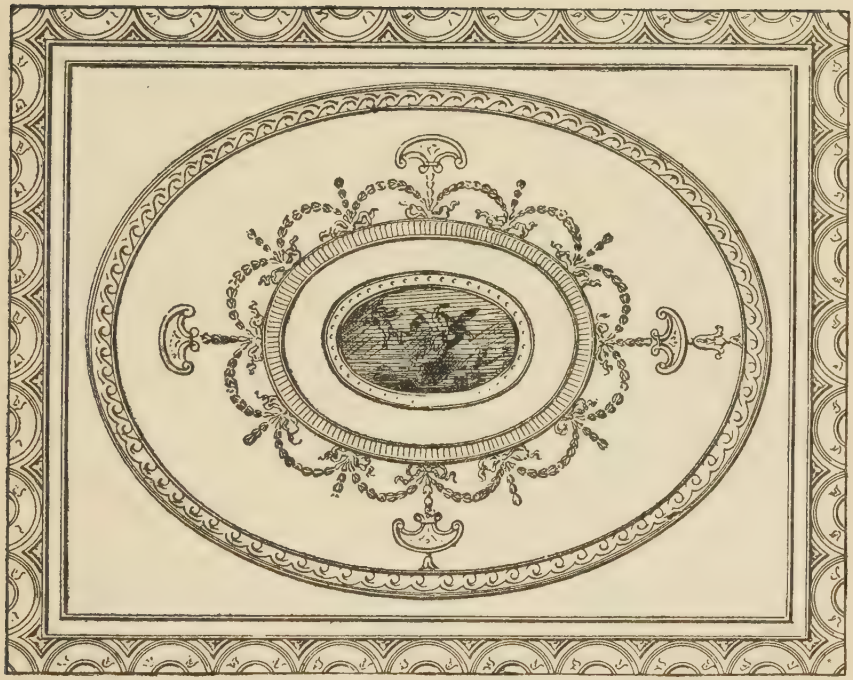


FIG. 93. A CEILING BY ROBERT ADAM.

Second half of the 18th Century.

The large oval is decorated with the key pattern. Inside this is a smaller oval modelled with a series of flutes. The centre is painted.

the general design of the whole. As seen in Fig. 52, the innumerable small ribs are replaced by a series of broad heavy ribs arranged to form large panels. The ribs are moulded and enriched at their edges and faces, and the design is an essential feature of the whole scheme of the room. Inigo Jones also introduced painted ceilings into his rooms, as in the example shown in Fig. 54 at Wilton.

Webb's ceilings were in many respects similar to those of his master, Jones. That in Fig. 92 shows the use of the broad ribs, the draped human masks, and the heavy swags of fruit and leafage which were often incorporated in Jones's work. The workmanship in all these later 17th-century ceilings was of a very high order. Such elaborate treatment, however, was not exclusively used. In some cases the ceilings were quite plain, or had a simple rib placed near to the cornice and returned right round the room.

During the Wren period, the work was also very fine, although the general design was not usually so formal as in the previous style. The room in Fig. 60 has a typical Wren ceiling, with a centre panel bounded by large decorated ribs rounded at the corners to allow for the circular wreaths.

In the first part of the 18th century the ceiling was the subject of the most elaborate treatment, whether it was carried out in plaster or painted. Foreign craftsmen

were often employed for the work, which to a great extent changed its spirit.

The Adam ceiling of the second half of the century, shown in Fig. 93, shows the general reticence and comparative delicacy which characterised the work of that period. It should be compared with that in Fig. 92. In both the workmanship is of the best, but the whole character is altered. The heavy ribs are replaced by small beads and bandings in light relief, and the modelling is far more delicate. The dainty pendants of husks and the oval paintings are typical of the Adam School. In some cases a series of small painted panels was introduced, as in Fig. 82. Further details of the fine acanthus scrolls are given in Fig. 83 at D.

XIX

STAIRCASES

A TYPICAL Jacobean staircase is shown in Fig. 50. From the Elizabethan period the staircase had been endowed with a degree of importance, and was the subject of the most elaborate treatment. As the 17th century progressed the arcaded balustrades were replaced by solid panels pierced through in the form of interlacing arabesque scrolls, and these in turn retired in favour of the type of treatment shown in Fig. 50. In this the carving consists of various martial *motifs*. The heavy hand-rails and carriage pieces are continued from the earlier period, and are mortised into the heavy newels. The latter, although still heavy, differ chiefly in the replacement of the square-cut finial by the basket of fruit and the character of the carving in the sunk panels.

Inigo Jones, with his Italian ideals, preferred stone or marble, as in the staircase at Coleshill House, which takes the form of broad double flights with turned balusters. Webb, on the other hand, usually employed wood, as in the large staircase at Thorpe Hall. This shows a

typical feature in the use of pierced panels carved with acanthus scrolls in place of the type shown in Fig. 50. A lighter specimen is that at Thorney Abbey House, in Fig. 58, in which turned balusters are used. An interesting point in the structure is the use of the scrolled support to the lower newel, and the hand-rail which projects over the newel in the form of a capping. This is shown in Fig. 59, at A. The example at B is of about the same date, but contains characteristics of the Jacobean type in the jointure of the hand-rail to the newel and the termination of the latter with a finial without any capping.

During the Wren period the scrolled acanthus balustrades were continued and gave great scope to the Grinling Gibbons School of carving. That at Tythrop (Fig. 70) is a fine example of the period. It will be seen that the broad capping above the newel has no superimposed finial. Wren also made considerable use of stone and marble staircases, the use of which considerably influenced the design of the later wooden structures. In those of stone the balustrade was usually of wrought-iron, and was chiefly inspired by the work of Jean Tijou. They were similar to the wooden balustrades in that they took the form of a series of panels filled with scrolls, etc. These later developed into a series of single balusters.

In the next example, in Fig. 78, the straight carriage pieces are replaced by scrolled brackets evolved from the stone staircase. The heavy newels, too, are replaced by

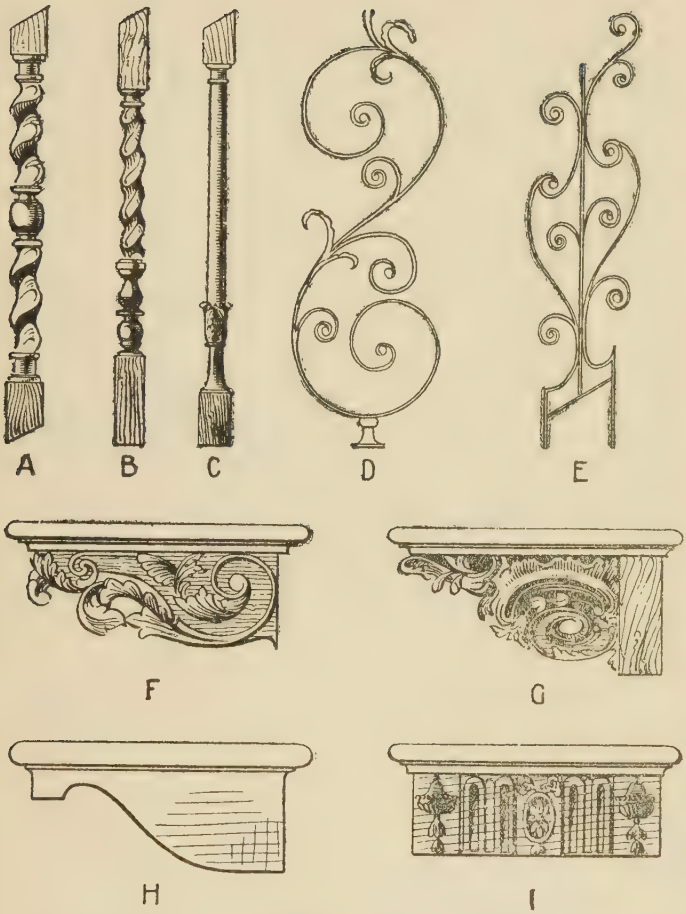


FIG. 94. DETAILS OF STAIRCASES.

EXAMPLES OF BALUSTERS (turned wood): A. Late 17th Century. B. Early 18th Century. C. Mid 18th Century. Wrought-iron: D. 18th Century. E. 18th Century.

BRACKETS: F. First half of the 18th Century. G. Mid 18th Century. H. Second half of the 18th Century. I. Second half of the 18th Century.

light composite columns, and the delicate hand-rail is fixed above and runs continuously from one flight to another. The ends are curved or ramped to bring it to the required level.

Stone or marble staircases gained in popularity during the 18th century, and the light hand-rail, supported by single-scrolled balusters of wrought-iron, often ran unbroken from one floor to another without the use of newels. D and E, Fig. 94, are examples of the balustrades used. The brackets on the same plate show the various types used. Three turned balusters of wood are also shown, dating from the late 17th century, the early 18th, and later 18th century respectively. A small staircase is shown in Fig. 84, and illustrates the general tendency to lightness towards the end of the century.

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